

CLEVELAND ART



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Education** Fine concerts, amazing
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FROM THE DIRECTOR

Dear Members,

In January I had the opportunity to introduce members of the European press to the extraordinary exhibition *Picasso and Paper* when it opened at the Royal Academy of Arts in London. This sprawling look at Picasso’s career spans more than 300 works and is organized by the Cleveland Museum of Art and the Royal Academy, in collaboration with the Musée national Picasso-Paris. The show comes to Cleveland on May 24.

Picasso’s use of paper as both medium and support—as the stuff of sculpture and collage, and not just as a convenient surface upon which to sketch or make prints—is remarkable in scope. The show includes drawings, prints, photographs, sketchbooks, collages, cutouts, paper sculpture, and book illustrations, as well as works in oil on canvas, among them Picasso’s Blue Period masterpiece *La Vie*, from Cleveland.

This exhibition is not the first we’ve undertaken with the Royal Academy. In 2016 we co-organized *Painting the Modern Garden: Monet to Matisse*—a show that coincided with our centennial. The CMA’s holdings are astonishing and connect us with the best art museums in the world. It was gratifying to speak with the London press about our collection, diversity plan, digital initiatives, and international collaboration. Within the past few years, we’ve partnered with the Teylers Museum, in Haarlem; the British Museum; the Musée Fabre, in Montpellier (France); the National Museum in Nara as well as the one in Tokyo; and the Gallery Hyundai, in Seoul.

The closing weeks of *Michelangelo: Mind of the Master* sold out, and so I encourage you to reserve tickets to *Picasso and Paper* as soon as possible. Leadership Circle and CMA Insider members can obtain exhibition tickets beginning April 15; other CMA members will be able to secure tickets starting April 20; and the general public can buy them beginning April 22. Call 216-421-7350 to reserve your opportunity to see this groundbreaking exhibition.

In March we will offer a whole month of appreciation for everything that our members do to support the museum. Look for our member newsletters in your email to find more information about free parking days, discounts in the café, free film tickets, and more. Thank you for your continuing involvement in this great institution!

Sincerely,

William M. Griswold, Director

Picasso in London

Director William Griswold
speaks at the *Picasso and
Paper* press event in London.
The exhibition opens here
in May.



www.clevelandart.org 3



The Beatles Times Nine, Contact Sheet 1964, printed 2004. Harry Benson (American, born Scotland, 1929). Gelatin silver print; 120.7 x 122.6 cm. © Harry Benson

Tiffany in Bloom: Stained Glass Lamps of Louis Comfort Tiffany Through Jun 14, Julia and Larry Pollock Focus Gallery (010). This exhibition showcases Louis Comfort Tiffany’s iconic stained glass lamps and other Art Nouveau creations acquired from the estate of a distinguished Cleveland collector.

Major Sponsor
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Julia and Larry Pollock

PROOF: Photography in the Era of the Contact Sheet Through Apr 12, Kelvin and Eleanor Smith Foundation Exhibition Hall. Contact sheets (or proof sheets) were vital to photography for much of the 20th century. Until digital technology swept that system away, contacts offered a window into photographers’ aims and methods. Drawn from the collection of Mark Schwartz and Bettina Katz, this groundbreaking exhibition features approximately 180 works by some 50 photographers.

Support provided by
Fred and Laura Ruth Bidwell
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Viki and Al Rankin

Signal Noise: Aaron Rothman Through May 17, Transformer Station, 1460 West 29th St. Through analog and digital photography and digital processing and printing, Rothman transmutes unpretentious fragments of nature into sensuous, sublimely beautiful images that hover between two- and three-dimensional space and vacillate between representation and abstraction.

Ilse Bing: Queen of the Leica Mar 7–Jun 28, Mark Schwartz and Bettina Katz Photography Gallery (230). In 1929 Ilse Bing switched to the Leica—a new small 35mm camera that encouraged spontaneity and experimentation. Bing’s avant-garde style soon brought her success as a fine art and fashion photographer in 1930s Paris. In 1941 she immigrated to New York, where her career faltered until her star rose again in the 1970s.

The museum created this Spotify playlist inspired by the photos in PROOF for you to enjoy while you tour the exhibition or dance on your own ceiling:

- “Girls on Film,” Duran Duran
- “A Hard Day’s Night,” The Beatles
- “These Boots Are Made for Walkin’,” Nancy Sinatra
- “Lonely Boy,” The Black Keys
- “Round Midnight,” Miles Davis
- “You Really Got Me,” The Kinks
- “All Along the Watchtower,” Jimi Hendrix
- “Heart of Glass,” Blondie
- “Freeze-Frame,” The J. Geils Band
- “Beast of Burden,” The Rolling Stones
- “Be My Baby,” The Ronettes
- “Good Vibrations,” The Beach Boys
- “Heroes,” David Bowie
- “Sweet Thing,” Van Morrison
- “Dream Lover,” Bobby Darin
- “Sweet Jane,” The Velvet Underground
- “Come Together,” The Beatles
- “Lovely Day,” Bill Withers

Ana Mendieta: Ochún Mar 14–Aug 2, Video Project Room (224B). Cuban-born artist Ana Mendieta explored issues of the body, earth, and place throughout her brief but influential career. Completed just a few years before the end of her life, her only video, *Ochún*, documents a sculpture she constructed as a meditation on her experiences as an immigrant. This video accompanies *A Graphic Revolution: Prints and Drawings in Latin America*.

Gold Needles: Embroidery Arts from Korea Mar 8–Jul 26, Arlene M. and Arthur S. Holden Textile Gallery (234). Co-organized with the Seoul Museum of Craft Art, this exhibition celebrates anonymous women artists who triumphed over the conventions of the patriarchal Joseon society. Stunning examples of embroidery and patchwork reveal how this art form functioned as a tool of empowerment to overcome social and cultural constraints.

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Textile Art Alliance

- “This Will Be Our Year,” The Zombies
- “Hallelujah, I Love Her So,” Ray Charles
- “These Days,” Nico
- “Crimson and Clover,” Tommy James and the Shondells
- “Jailhouse Rock,” Elvis Presley
- “Johnny B. Goode,” Chuck Berry
- “I Feel the Earth Move,” Carole King
- “Lola,” The Kinks
- “Electric Feel,” MGMT
- “Oh, Pretty Woman,” Roy Orbison
- “Orange Colored Sky,” Nat King Cole
- “Born to Be Wild,” Steppenwolf
- “All I Have to Do Is Dream,” The Everly Brothers
- “Gold on the Ceiling,” The Black Keys
- “Whole Lotta Love,” Led Zeppelin
- “Black Magic Woman,” Santana
- “Love Me Two Times,” The Doors
- “Baby Love,” The Supremes
- “Me and Julio Down by the Schoolyard,” Paul Simon
- “Take Five,” Dave Brubeck
- “Photograph,” Def Leppard

A Graphic Revolution: Prints and Drawings in Latin America Mar 14–Aug 2, James and Hanna Bartlett Prints and Drawings Gallery (101). This exhibition is the first to highlight the museum’s collection of works on paper produced in Latin America over the past century. Representing a wide range of countries, including Argentina, Brazil, Chile, Cuba, and Mexico, the works survey how artists such as Roberto Matta, José Clemente Orozco, Jesús Rafael Soto, and Rufino Tamayo have explored national and cultural identity during periods of political upheaval and dramatic social change.

Presenting Sponsors
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FACING PAGE
Holy Family with the Mystic Marriage of Saint Catherine c. 1560. Tommaso d’Antonio Manzuoli, called Maso da San Friano (Italian, 1531–1571). Oil on panel; 148 x 103 cm. Purchase from the Leonard C. Hanna Jr. Fund, 2019.168



Acquisitions 2019

Highlights of works that joined the collection last year



Portrait of Francesca Gommi, Wife of Carlo Maratti c. 1670s–80s. Carlo Maratti (Italian, 1625–1713). Red chalk; 38.7 x 25.7 cm. Dudley P. Allen Fund, 2019.74

The Cleveland Museum of Art’s mission is to create transformative experiences through art, for the benefit of all the people forever. The encyclopedic collection—ranging from the ancient world through today, representing art created in all corners of the globe—is central to our identity. Each year we add to our holdings, sometimes building on existing strengths, sometimes bringing the work

of artists, eras, or movements that are new to the collection. In the pages that follow, the museum’s curators offer a glimpse at some of the most significant objects acquired over the past year, both by purchase and through the generosity of our donors.

It was an outstanding year for collecting in the area of Asian art, especially with the acquisition of two important paintings—one Chinese, the other Korean. Chinese artist Yuan Yao worked for private clients and at court during the Qianlong period in the 1700s. Paintings produced by the artist decorated the spacious residences of Yangzhou’s wealthy salt merchants.

The monumental landscape painting on silk *Road to Shu*—one of the largest produced by the artist—depicts the trade of goods over long distances and through treacherous terrain. Although the CMA is celebrated worldwide for its holdings of Chinese paintings, until now the collection has not represented the work of this influential artist.

Equally impactful to the museum’s collection of Asian art was the acquisition of a 14th-century Korean painting created during the Goryeo dynasty (918–1392). Paintings from this period are exceedingly rare; only about 160 such examples are known to exist. *The Fourth King of Hell* is from a series of ten paintings depicting the ten Buddhist kings of hell. These paintings were utilized during Buddhist rituals and sermons to promote ethical behavior. To learn more about these extraordinary paintings, you will find articles by curator Clarissa von Spee and associate curator Sooa McCormick.

Two recently acquired European paintings will help the museum more fully relay the history of Western painting. Maso da San Friano’s *Holy Family with the Mystic Marriage of Saint Catherine* is among the best-preserved 16th-century panel paintings to come on the market in many years. A masterpiece of Late Mannerist painting, the work was once owned by Baroque sculptor Gian Lorenzo Bernini and descended through the artist’s family until 2018. The painting is on view in gallery 118. To learn more, read associate curator Cory Korkow’s article. The museum also acquired a French paint-

Heather Lemonedes Brown
Virginia N. and Randall J. Barbato Deputy Director and Chief Curator

ing from the late 19th century: Louis Hayet’s *Banks of the Oise at Dawn*. The first Pointillist painting to enter the CMA’s collection, it features a tranquil river view created with a network of tiny, delicate strokes of color, as well as complementary color contrasts combined with gray tones. Curator William Robinson discusses the painting in the following pages.

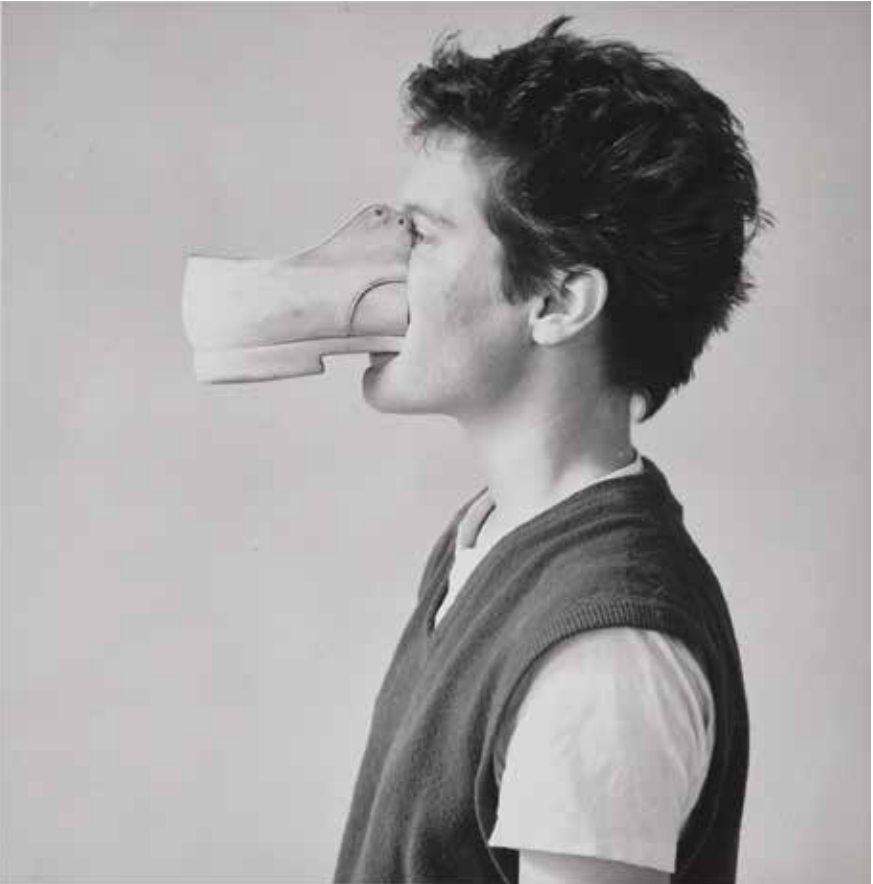
A group of 17 drawings by Dutch and Flemish artists active in the 17th century were acquired last year; a couple are highlighted by curator Emily Peters in this issue. This acquisition—which includes portraits, landscapes, botanicals, and genre subjects—dramatically augments the museum’s collection of Northern European drawings from the Dutch Golden Age. Another significant acquisition in the area of drawings is a portrait by Carlo Maratti, the leading painter in Rome from the 1670s

until his death in 1715. In a lively, spontaneous red chalk drawing, Maratti portrayed Francesa Gommi, the artist’s model and muse, and later his wife. The portrait—surely drawn from life—depicts the young Gommi with wide eyes, a heart-shaped face, a distinctive cleft chin, and luscious curls. The drawing joins a more formal painted portrait of Gommi, also by Maratti, acquired by the museum in 2018, which is on view in gallery 217.

It was a banner year for photographs in terms of gifts as well as purchases. Generous longtime patrons Diann G. and Thomas A. Mann gave the museum 13 photographs by modern American masters, including works by Alfred Stieglitz, Edward Weston, and Man Ray. Former CMA curator of ancient art Arielle Kozloff Brodkey gave a group of more than 50 photographs by European, American, and Asian artists in memory of her late husband. An important purchase was a group of five photographs from the *body object series* by Ann Hamilton, the most influential and widely recognized artist living in Ohio. These works depict the artist’s own body serving as a site of modification or replacement: for example, a shoe replaces her nose. Curator Barbara Tannenbaum discusses these additions to the collection.

The museum has acquired its first sound installation: Emeka Ogboh’s *Ties That Bind*, a multichannel electronic sound composition that was installed in the gallery for African art (108) from August through November. Please keep reading to learn more about *Ties That Bind* as well as new acquisitions in the areas of decorative arts, Pre-Columbian art, prints, and contemporary art. We invite you to visit the galleries to discover these acquisitions and to enjoy the new and compelling juxtapositions they create. 🏠☰

body object series #3 • Shoe 1984–88. Ann Hamilton (American, b. 1956). Gelatin silver print; 10.3 x 10.2 cm. The Severance and Greta Millikin Purchase Fund, 2019.238. © Ann Hamilton







Mountain Place from *Series of Repetitions*, 1987. Xu Bing (Chinese, born 1955). Woodcut; sheet: 66.7 x 85.2 cm. Gift of Joe and Nancy Keithley, 2019.239

PRECEDING PAGES
Road to Shu (detail), 1743. Yuan Yao (Chinese, active mid-1700s). Hanging scroll; ink and color on silk; overall: 266 x 275 cm. John L. Severance Fund, 2019.167

DISTINGUISHED LECTURE IN CHINESE ART

Invention and Silk Production in China's Lower Yangzi Delta
Sat/Apr 18, 2:00,
Gartner Auditorium

Landscapes have been the primary subject matter in classical Chinese painting since the 11th century. As images of the universe, these landscapes represent an ideal world in which humans live in harmony with nature under a government that received its mandate to rule from heaven. The landscape *Road to Shu* was created in 18th-century Yangzhou, the country's center for the salt administration. Yangzhou salt merchants accumulated legendary wealth and were patrons of the arts. Most of them hailed from Anhui province, known for its spectacular mountain scenery.

Road to Shu depicts dramatically rising mountain masses and towering peaks divided by deep gorges. Bridges in dwindling heights cross from one slope to another. Busy travelers lead heavily laden mules over footbridges, and mountain paths wind along steep slopes. In the middle ground, travelers enjoy a rest at an inn. This painting portrays the route of trade goods over long distances and through treacherous mountain terrain. The figural scenes are lively

Clarissa von Spee
Curator of Chinese Art

and the confident brushwork is swiftly executed in sweeping, curling strokes. The balanced yet dramatic composition is the work of a mature, experienced professional master.

The painting's title, *Road to Shu*, alludes to a Chinese historical drama: In 755 when the An Lushan rebellion broke out, emperor Xuanzong (reigned 712–756) fled by night to Sichuan (also called Shu). On the road to Shu, the emperor's entourage strangled his consort Yang, as she had been accused of causing the rebellion. The love story between the emperor and his beautiful consort and her tragic death became popular in painting, poetry, and drama.

Paintings from the Yuan family studios, named after their masters Yuan Jiang and Yuan Yao, often adorned the spacious residences of Yangzhou salt merchants. Painted on a single stretch of silk, *Road to Shu* is among the largest extant works by the Yuan studios. Late 17th-century Yangzhou artist Shitao once complained about the toil of painting a continuous composition in large scale: "If someone



Family Plots from *Series of Repetitions*, 1988. Xu Bing. Woodcut; sheet: 66.7 x 85.2 cm. Gift of Joe and Nancy Keithley, 2019.240

IN THE GALLERIES

Spotlight on a New Generation: Contemporary Chinese Artists
in the Chinese galleries includes these works by Xu Bing as well as loans of work by Ai Weiwei and Liu Dan.

wants a continuous screen, it means standing on a scaffold or a bench, stretching my arm and craning my neck to reach the [top of the] painting, up and down, always moving about or standing."

Road to Shu is a pivotal work that highlights a final culmination in premodern landscape painting. This acquisition fills a crucial gap in the museum's collection and will go on display in 2021.

One of China's acclaimed living artists, Xu Bing is internationally recognized for using language, Chinese characters, and symbols to challenge assumptions about human communication and its function. *Book from the Sky*, one of his best-known works, features an installation with long sheets of paper hanging from the ceiling printed with undecipherable characters.

As intellectuals, Xu Bing's parents gave him access to a world of books, which Xu says predestined him to become a printmaker. The Cultural Revolution taught him the power of words and text, and in the late 1970s he began studying in the

Printmaking Department at the Central Academy of Fine Arts in Beijing.

In *Series of Repetitions*, created for his MFA graduate exhibition, Xu explores the woodcut process by printing an image in different stages, each time carving away a little more of the block's surface. The first print is the darkest; the final one is the lightest, with the image being entirely effaced. The two prints acquired by the museum, *Family Plots* and *Mountain Place*, represent a stage in the process when the images were most legible. *Family Plots* shows Chinese characters of family names, anticipating Xu's later "landscripts," that is, landscapes entirely made of Chinese characters. These prints were generously gifted by Joe and Nancy Keithley to the museum, which now owns three works from the series of ten; they are on view in the Clara T. Rankin Galleries of Chinese Art (240A) through August 9. 🏠



The Fourth King of Hell

late 1300s. Korea, Goryeo dynasty (918–1392). Hanging scroll; ink, color, and gold ink on silk; image: 63 x 45.3 cm. Leonard C. Hanna Jr. Fund and museum purchase from various donors by exchange, 2019.224

Among 160 rare pieces dated to Korea's Goryeo period (918–1392), *The Fourth King of Hell* is from the only complete surviving suite of scrolls that depict the ten kings of hell. The practice of worshipping these kings, and their accompanying visual representation, first developed in China during the Tang dynasty (618–907). Soon after, the tradition was introduced to Korea and flourished during the Goryeo dynasty as an important component of Buddhist rituals, particularly as a blessing for the deceased's journey to the afterlife.

Throughout a 49-day mourning period, family members made offerings to each of the ten kings of hell at proper intervals to ensure that the deceased could escape severe judicial torture. Spirits whose families failed to make proper offerings were left to endure the worst tribunals and pay fully for past sins in their next lives. Buddhist temples affiliated with the Goryeo royal house were seemingly at the heart of this practice. In Chinese envoy Xu Jing's official report of his visit to Korea in 1123, he testified that a special hall in a Buddhist monastery affiliated with the royal family housed a painting of Ksitigarbha, the Bodhisattva of Savior, along with the ten kings of hell.

The set of ten scrolls belonged to the Japanese temple Hōshō-im as late as 1961, and at some point was sold to Harry G. C. Packard, a renowned dealer and collector of Japanese art. The year af-

ter Packard's death in 1991, the set was sold at Christie's and was dispersed among various collections, including the CMA, Arthur M. Sackler Museum at Harvard, Honolulu Academy of Arts, Denver Art Museum, and National Museum of Korea.

Each hell depicts distinctive gruesome tortures. In the fourth hell, the governing king sits behind a desk, staring impassively at the sinners suffering in a giant cauldron of boiling oil, constantly pierced by a beastly guard's burning spear. The scroll at the Sackler Museum shows sinners attacked by vicious snakes and hawks, while another in the collection of the National Museum of Korea depicts a sinner being forced to witness his past transgressions—possibly abusive behavior toward animals—through a device called a karma mirror.

Some scholars propose that ready-made Buddhist paintings created in professional ateliers in the Chinese port city of Ningbo might have served as prototypes for the iconography and style of this Korean scroll. Even so, the composition's high degree of sophistication, the subtlety of brushstrokes and the use of colors, the design motifs—such as the continuous scrolling vine, chrysanthemum blooms, and flower roundels—and the generously applied gold highlights all reveal that the set is a rare, uniquely Korean product of the royal painting workshop of the Goryeo dynasty. 🏯

Sooa Im McCormick
Associate Curator
of Korean Art

Cup with Four Faces
600–1000. Central Andes,
Wari style. Stone and shell; h.
9.5 cm. Severance and Greta
Millikin Purchase Fund,
2019.169

Both objects will be on
view in gallery 232 later this
spring after conservation.



Since 2000 one goal of the ancient American acquisition effort has been to improve the museum’s representation of artworks from the central Andes (today mainly Peru), where settled indigenous civilizations flourished from about 3000 BC until the Spanish conquest in the early 1500s. This is because, historically, the Andean collection has been much smaller than its counterpart from Mesoamerica (today mainly Mexico, Guatemala, and Belize), despite the fact that the two regions hold equal importance in world history in terms of cultural achievement. Last year saw the addition of two impressive Andean objects to the collection: a small stone cup that dates from the time of the Wari and a large silver disk from the later Chimú.

The Wari came to power in the Peruvian highlands in about 600 and, over the next few hundred years, forged ancient South America’s first empire—a remarkable feat, particularly since the Wari, like other Andean people, did not use writing. Today, Wari arts are noted for their beauty, complexity, and technical virtuosity. They also seem to have been highly esteemed in antiquity. As far as specialists can determine, they

Susan E. Bergh
Curator of Pre-Columbian
and Native North
American Art

were coveted all over the Andean region as sumptuary items that boosted their owners’ prestige via their imagery, precious materials, and fine execution, as well as their affiliation with Wari might.

The new cup, one of only four extant examples of its kind, is carved from a pale, creamy stone and inlaid with strips of purple shell probably from the *Spondylus*, a colorful oyster that was a form of wealth due in part to its exotic origin in Ecuador. The cup is carved with four similar wide-eyed human faces of unknown identity; they have been interpreted as the founders of important lineages, but supporting evidence for this view has not been detailed. The cup’s function is equally mysterious. It seems too small for drinking beer at the feasts the Wari sponsored to put allies and enemies in their debt. If a container for liquids, the small size implies use in an intimate context, such as making private libations to the sacred forces that animated the ancient landscape. Another possibility is that the vessel was used as a mortar for grinding special substances. Whatever the case, the cup enhances a developing collection focus on the small, precious objects that were a Wari specialty.

The Chimú followed the Wari, emerging in about 1000 and going on to establish their own empire before being conquered by the Inka in the 1460s. Unlike the Wari, the Chimú were a coastal people whose adobe capital city, Chan Chan, is unusual in incorporating ten enormous walled palaces (compared to the European standard of a single palace) that are surrounded by elite architecture as well as densely packed commoner quarters and artisan workshops. At its height, the city may have been home to 12,000 artists whose efforts in various media—fiber, feather work, silver and gold, shell, and wood, among others—fed the apparently voracious needs of the Chimú royal court.

The new silver disk is ornamented with four concentric bands, each featuring two alternating motifs. A small humanlike creature and a bird appear below the peaks and above the valleys of the wave that undulates along the outer edge; next are a human

flanked by maize plants and an animal-like figure wearing a large crescent headdress, a Chimú signature that may refer to worldly and supernatural power; then come two geometric motifs, one filled with little birds and the other with birds and animals, including a monkey; finally, the innermost band carries two types of birds, both again wearing the crescent headdress. The disk is one of more than 20 known similar pieces, all pierced with holes for attachment to a backing, perhaps a banner or a ceremonial shield. It is the first example of Chimú metalwork to be displayed in our gallery, and it arrives as research is being conducted for a special exhibition about the Chimú, scheduled to open in a few years.

With the acquisition of these and other objects, including textiles, the ancient Andean collection has begun to hold its own against the Mesoamerican collection. The cup and the disk are now on view in gallery 232. 🏠



Disk 1000–1460s. Central
Andes, Chimú people. Silver;
diam. 34.4 cm. Severance
and Greta Millikin Trust,
2019.166

Holy Family with the Mystic Marriage of Saint Catherine c. 1560. Tommaso d’Antonio Manzuoli, called Maso da San Friano (Italian, 1531–1571). Oil on panel; 148 x 103 cm. Purchase from the Leonard C. Hanna Jr. Fund, 2019.168. See also page 5. Gallery 118



GREGORY M. DONLEY

Maso da San Friano’s *Holy Family with the Mystic Marriage of Saint Catherine* is a masterpiece of Late Mannerist painting and among the best-preserved Italian 16th-century panel paintings to come on the market in decades.

Emerging around 1520, the style of Mannerism lasted in Italy until the end of the century and defines much of 16th-century Italian art. Following Renaissance classicism, which privileged clarity, balance, and proportion, Mannerists learned those rules in order to subvert them, producing elegantly complex paintings replete with compositional tension and exaggerated forms.

Florentine Maso imbues this popular post-Reformation subject with his idiosyncratic style and saturated palette, introducing a young Saint John the Baptist and emphasizing Christ’s humanity as he symbolically weds the fourth-century virgin Saint Catherine of Alexandria. The otherworldly figure of Christ places a ring on her finger, fulfilling Catherine’s vision of dedicating herself to God and remaining a virgin instead of marrying. The work was painted around 1560 when Maso was at the height of a successful career

Cory Korkow
Associate Curator
of European Art

expressive, Michelangesque musculature and the surprising naturalism of elderly Saint Joseph, who may be a likeness of someone the artist knew.

The work was first recorded in the collection of Baroque sculptor Gian Lorenzo Bernini before his death in 1680 and descended through the artist’s family for many generations. The painting’s exceptional state of preservation is likely due in part to its steady provenance. A beautiful period frame with strong architectural elements fittingly grounds and underscores the picture’s dramatic Mannerist proportions.

The Cleveland Museum of Art has an unfinished masterwork by High Renaissance Florentine painter Andrea del Sarto, a Mannerist portrait by Agnolo Bronzino, and celebrated Italian Baroque paintings by Caravaggio, Annibale Carracci, and Orazio Gentileschi, but until now has lacked a great Mannerist painting. The linchpin connecting strong holdings in Renaissance and Baroque painting, Maso’s *Mystic Marriage* is destined to become a signature work in the CMA’s collection. The work is on view now in gallery 118. [🏠📄](#)

that ended with his premature death in 1571 at age 39.

Working for the Medici court and the most illustrious ecclesiastical and private patrons of his age, Maso was renowned for his distinctive style characterized by smooth flesh tones, a rich color palette, and clearly delineated, sculptural figures. Highly fluent in the visual vocabulary of the legendary Florentine painters of the previous generation, Maso adeptly combined Mannerist proportion and elegance with High Renaissance balance and tonal clarity. He excelled at painting portraits, cabinet pictures, and large altarpieces, but this intimate subject was probably executed for the personal devotion of a private patron. Maso’s *Mystic Marriage* is monumental but rewards close and extended study: from Catherine’s sophisticated grace to Saint John the Baptist’s



Banks of the Oise at Dawn 1888. Louis Hayet (French, 1864–1940). Oil on canvas; 51 x 71 cm. Sundry Art–Miscellaneous Fund, 2019.18. Gallery 222

Covered with small, delicate strokes of pure color, *Banks of the Oise at Dawn* (1888) is one of Louis Hayet’s finest paintings and a superb example of the then radical style of Neo-Impressionism, also known as Pointillism or Divisionism. Hayet was a seminal, early member of the associated movement that first came to public attention in 1886 at the eighth Impressionist exhibition, where Georges Seurat’s Neo-Impressionist masterpiece *A Sunday on La Grande Jatte* created a sensation.

The Neo-Impressionists sought to reform Impressionism by painting in a more systematic manner, which involved scientific color theory. Inspired by the writings of Michel Chevreul and Charles Henry, among others, they invented a technique of applying color in small dots or dashes, theorizing that the divided tones would optically unite into a single, powerful hue at a normal viewing distance. This new method of painting emphasizing order, clarity, luminosity, and abstract design quickly gathered adherents who contributed significantly to the development of modern art.

William H. Robinson
Senior Curator of
Modern Art

Born and raised in Pontoise, a small town north of Paris on the Oise River, Hayet studied drawing and design at the École des Arts Décoratifs in Paris.

Having met Camille and Lucien Pissarro while painting landscapes in Pontoise, by 1885 he was exchanging studio visits and pursuing parallel artistic research with them. Hayet also began associating with Seurat and Paul Signac around this time. Signs of a Neo-Impressionist technique emerged in Hayet’s paintings as early as 1886 and it was well developed by 1888, the year he painted *Banks of the Oise at Dawn*.

The painting’s surface is covered with a network of small strokes of pure color, ranging from complementary contrasts of blue and orange in the foreground to whites, pinks, and blues in the sky. No mere follower of Impressionism, Hayet was deeply involved in contemporary theoretical debates and conducted his own research into color theory. He developed a color chart that incorporates gray tones, an original idea for which he received considerable critical praise. *Banks of the Oise at Dawn* is an outstanding example of Hayet’s method of combining complementary color contrasts with gray tones. [🏠📄](#)

Las Meninas 2019. Simone Leigh (American, born 1967). Terracotta, steel, raffia, porcelain; overall: 182.9 x 213.4 x 152.4 cm. Purchased with funds donated by Scott Mueller, 2019.175.a. Gallery 229B



DAVID RICHFORD

In 2019 the Department of Contemporary Art acquired landmark sculptures by Jenny Holzer and Simone Leigh. Holzer’s *Laments: Death came and he looked like . . .* (1989) and Leigh’s *Las Meninas* (2019) bring dramatic presence to the contemporary galleries, where they are currently on view. By acquiring these sculptures, as well as a print by Kerry James Marshall and a painting by Alvin Loving, the contemporary department meaningfully expanded its holdings of art by women and African American artists.

Laments: Death came and he looked like . . . belongs to one of Jenny Holzer’s most powerful and iconic sculpture series, *Laments*. The work features a text written by Holzer from the imagined perspective of someone who is dying. Giving form

Emily Liebert
Curator of
Contemporary Art

Nadiah Fellah
Associate Curator of
Contemporary Art

to those words through flashing light in the LED sign and static letters etched on the surface of the sarcophagus, Holzer integrates language and sculpture to evoke the sense of life being extinguished. The poignant prose featured throughout this series is part of the artist’s response to the AIDS crisis, which was rampant at the time, and commemorates a critical turning point in American history. Holzer’s work notably combines two sculptural mediums, one old and one new: the historical tradition of memorializing the deceased through a marble sarcophagus and the use of colored LED light, often associated with advertising and popular culture.

Holzer, who was born in 1950 in Gallipolis, Ohio, is an internationally renowned contemporary artist. Her work is most celebrated for its integration of language and sculpture to address current political events. *Laments: Death came and he looked like . . .* is representative of the primary concerns and mediums that have been at the heart of Holzer’s influential 40-year career.

Las Meninas (2019) is a standout work in Simone Leigh’s oeuvre: it shows the artist’s mastery of materials and motifs she has honed over time, while exemplifying the power of scale she has recently begun to embrace for its capacity to endow her figures with a bold and majestic presence. As the work’s title and skirted form indicate, it was made with Diego Velázquez’s *Las Meninas* (1656) in mind. Indeed, the Spanish masterpiece’s enigmatic composition, raising complex questions about the relationship between artist, subject, and viewer, has long informed Leigh’s art.

While Leigh’s skirted form recalls Velázquez’s Infanta, it also refers to the Afro-Brazilian religious tradition *candomblé* and the architecture of Mousgoum communities in Cameroon. The skirt’s raffia material, ubiquitous throughout Leigh’s body of work, conjures traditional African masks, which have long been a visual touchstone for the artist. The white-glazed terracotta torso of *Las Meninas* was inspired by sacred and secular traditions of body painting, especially the use of white powder in Haitian ancestral rituals to access the dead and the use of white clay in South Africa to guard skin from the sun; as Leigh notes, she was drawn to a material that has connotations of both communication



DAVID RICHFORD

and protection. The torso leads to a faceless head, creating a balance between figuration and abstraction, which characterizes her work. *Las Meninas* is especially fitting for the CMA’s encyclopedic collections because it exemplifies Leigh’s use of global art traditions and culture to address issues surrounding the female body, race, beauty, and community. Born in 1967 in Chicago to Jamaican parents, Leigh now lives and works in New York. Nearly three decades ago, the artist’s first job in New York was at an architectural ceramics firm where she reproduced tiles for the subway. Since that time, she has embraced ceramics as her primary sculptural medium, using it to explore the experiences and social histories of black women. The terracotta body of the figure in *Las Meninas* references Leigh’s ongoing engagement with the ceramic medium. The Holzer and Leigh sculptures were purchased through the Sundry Contemporary Art Fund, generously donated by CMA board of trustees president Scott Mueller. Purchased through the same fund in 2019, Kerry James Marshall’s woodblock print *Satisfied Man* (2015) was included in the CMA’s exhibition *Kerry James Marshall: Works on Paper*, presented in 2018 in conjunction with FRONT International. Another important 2019 addition to the collection was African American artist Al Loving’s *Blue Rational/Irrational* (1969), a generous gift from the KeyBank Collection. This painting, one of the strongest examples of his hard-edged abstract work, deepens the CMA’s capacity to tell the story of American postwar abstraction. Overall, the past year’s contemporary acquisitions have deepened the museum’s capacity to narrate the past six decades, while supporting the priority of diversifying its collection. 🏠📖

Laments: Death came and he looked like . . .
1989. Jenny Holzer (American, born 1950). LED sign, marble; 325.1 x 24.1 x 13.3 cm; 45.7 x 61 x 137.2 cm. Purchased with funds donated by Scott Mueller, 2019.19. © Jenny Holzer, member Artists Rights Society (ARS), New York. Gallery 229C

Additions to the collection of prints and drawings represent a variety of periods, subjects, and styles, reflecting the breadth of the museum’s holdings of European and American works on paper. A major acquisition of 17 drawings from the Dutch Golden Age brought new subject matter and greater scope to the area of Northern European works.

Naturalist and miniature painter Maria Sibylla Merian (1647–1717), born in Frankfurt to Dutch immigrants, was trained as a painter of flowers by her stepfather, German artist Jakob Marrel. She wrote and illustrated several volumes on insects, often rearing the insects herself. Merian invented the so-called life-cycle image, which portrays on a single sheet each stage of an insect’s metamorphosis. Her groundbreaking empirical approach set her apart from other natural history painters of the period, and her illustrations were studied by entomologists for well over a century. Six species of plants, nine butterflies, and two beetles are named for Merian.

The museum’s recently acquired drawing *Convolvulus and Metamorphosis of the Convolvulus Hawk Moth* shows the full transformation of the

Emily Peters
Curator of Prints and
Drawings

moths, caterpillars, and flies of different species appear elsewhere. Merian used the drawing as the basis for an engraving depicting the hawk moth’s life cycle that appeared in *Der Raupen wunderbare Verwandlung*, commonly called the *Caterpillar Book*, which she published in 1683.

Married with two young children, Merian separated from her husband in 1686 and, along with her mother and daughters, joined the Labadists, a Protestant religious community in the Netherlands that believed in absolute equality between the sexes. Her continued work during this period has been interpreted as a kind of devotional text, expressing a parallel between the order of insect life cycles and God’s plan for humankind. When the Labadist community dissolved in 1692, she moved with her daughters to Amsterdam, where together they sold preserved insects, watercolor paints, and, most importantly, nature studies such as this large sheet. The life of this remarkable woman included a voyage to the Dutch colony of Suriname; she remained there for two years studying its flora and fauna, which she published in 1703.

Art made from direct observation was less common in the Netherlands in the early part of the 1600s, but one Dutch artist of this period, Jacques de Gheyn II (1565–1629), was known for his candid drawings of the people around him. De Gheyn II’s *Studies of a Naked Seated Boy*, made around 1603, is among the earliest nudes drawn from a live model in the Netherlands. De Gheyn depicted the young man from several different angles with his arms in various positions. Three of the figures are finished with nuanced shading and white chalk highlights. A fourth figure, less fully realized, matches the pose of the central figure, and several preliminary sketches in black chalk focus on the youth’s rib cage or hips. While de Gheyn returned to the pose of the central figure, using it for a later print design, the main purpose of the drawing was not so much preparatory as the faithful representation of a youthful male body. Sketches of the head of a young man with a similar square nose and hairstyle appear throughout de Gheyn’s oeuvre, indicating that the youth—possibly a groom of Prince Maurice of Orange—was a frequent model.

Rural landscape scenes became a specialty of Dutch artists in the 17th century, and many made drawings as finished works of art for sale. This is true of *Winter Landscape with Skater* by Jan van Kessel (1641–1680), which he signed and dated 1662. A follower of painter Jacob van Ruisdael,



Winter Landscape with Skater 1662. Jan van Kessel (Dutch, 1641–1680). Brush and black ink and gray wash over black chalk; sheet: 17.8 x 25.8 cm. John L. Severance Fund, 2019.7

van Kessel went on walking tours and made small sketches *naar het leven*, a Dutch phrase meaning “from life,” which he then combined to make imaginary scenes such as this one. The scene is decidedly rustic. A run-down shack and fence perch precariously on the bank of a canal in front of a ramshackle thatched-roof cottage with smoke gently wafting from its chimney. A large, spindly tree—a specialty of the artist—fills the gray sky and provides a focal point in the center of the composition, while more buildings, including a small church, appear beyond. A sole ice skater glides underneath the overgrown stone bridge. Frozen canals in the Netherlands were a mainstay not only for entertainment but also for transportation, acting almost like roads. Such winter scenes were considered by 17th-century audiences to be indigenously Dutch.

Finally, *Musical Scene* by Utrecht artist Gerrit van Honthorst (1590–1656) reveals Italian influences on Dutch art in the 1620s. Van Honthorst spent seven years in Italy in the 1610s and returned to Holland profoundly influenced by the painter Caravaggio, known for his naturalistic human types and his use of a single light source coupled with dramatic shadow. Van Honthorst’s drawing reveals these influences through its closely cropped half-length figures and combination of black and brown inks, black chalk, graphite, and white heightening on gray-brown paper to create contrast and deep shadow. Perhaps made as an example to show a composition to a prospective buyer, the drawing features a seated young woman playing a lute and reading from a music book while a young man sings or keeps time. Such scenes, reminiscent of concert



Studies of a Naked Seated Boy c. 1603. Jacques de Gheyn II (Dutch, 1565–1629). Black chalk and white chalk on gray-blue paper; sheet: 23.7 x 16.5 cm. John L. Severance Fund, 2019.2

pictures made by Caravaggio and his predecessors in Italy, joined a long-established tradition of party scenes in Holland; they became a specialty of van Honthorst and his fellow “Utrecht Caravaggisti.” While musical subjects often had amorous connotations, this drawing focuses instead on the pleasure and camaraderie of music making. 🎵

Musical Scene 1625–55. Gerrit van Honthorst (Dutch, 1590–1656). Black ink wash over pen and brown ink and black chalk over graphite on gray-brown paper with white heightening, incised; sheet: 17.3 x 20.4 cm. John L. Severance Fund, 2019.6



At the *Café* belongs to a small group of prints that Edouard Manet created while working avidly in lithography. Considered the father of Impressionism for his scenes of Parisian leisure during the late 19th century, Manet was best known for painting but also worked prolifically on paper and experimented with a variety of techniques. *At the Café*, for example, was made using gillotage, a photomechanical process that could be combined with text and was often used for illustrations during the late 19th century. Because of his innovation, Manet became part of an active community involved with printmaking in Paris, producing nearly 100 etchings and lithographs throughout his career.

One of the artist’s rarest prints, *At the Café* depicts the Café Guérbois, a gathering place for the Impressionists in the 1870s. Created during a period when Manet focused on political caricature and social critique in his prints, the seemingly benign image bears a deeper meaning. A group of men gather over glasses of absinthe as a waiter looks on beside them. Notably, a figure to the group’s right appears under a banner reading *LOI*, or law in French. Scholars have identified him as a spy from the Parisian police

Britany Salsbury
Associate Curator of
Prints and Drawings

who is monitoring the scene for breach of morals—a vague but common offense at the time. Manet intended his presence to starkly contrast with the image’s setting in a café, a place that 19th-century Parisians saw as encouraging the free exchange of ideas.

Originally featured in the progressive Belgian luxury magazine *L’Europe*, the work is the only journal illustration that the artist created. The museum’s impression came directly from the periodical and features printed text on the verso of the sheet. It is the only such known impression; all others are printed on blank sheets. The significance of this print was realized only in 1989, when scholars discovered that all issues of the magazine containing the print had been seized and destroyed by French censors upon arriving in Paris from Brussels due to the publication’s left-leaning content. The museum’s impression is therefore unique as both a work of art and a historical object. Because of its significance, it once belonged to collector Alexis Hubert Rouart, among the earliest and most influential supporters of the Impressionists. *At the Café* is a generous gift of the Print Club of Cleveland in honor of the organization’s centennial anniversary.

At the Café 1874. Edouard Manet (French, 1832–1883). Gillotage; image: 26.3 x 33.4 cm. Gift of the Print Club of Cleveland in honor of its 100th anniversary, 2019.57



Through an important gift from Agnes Gund, the museum also added to its collection Jacob Lawrence’s *The Life of Toussaint L’Ouverture*. Known for capturing the daily lives and history of African Americans, Lawrence saw his art as a means of exploring shared identity. The 15 screen-prints present episodes from the life of the leader of the Haitian Revolution who struggled against slavery and oppression. In 1804 L’Ouverture freed Haiti from European rule and established it as the first black republic in the Western Hemisphere. Lawrence became familiar with the revolutionary’s story as a young man in Harlem and was struck that it had been omitted from his formal education in history. From 1937 to 1938, at the age of just over 20, Lawrence produced 41 paintings that presented L’Ouverture’s life story. The series immediately drew public attention and nationally launched his artistic career.

The prints of *The Life of Toussaint L’Ouverture* reconsider Lawrence’s paintings using screenprint, a technique that the artist favored throughout his career. Rather than straightforwardly copying his canvases, Lawrence revised their forms, composition, colors, and scale, a process that he described as “like another creative step.” He worked alongside a master printer for more than a decade, carefully considering visual and technical choices for each image. Through the collaborative process of printmaking, Lawrence was able to bring the important narrative of a foundational series of works to the broadest possible audience. 🏠📖



Two silk screen prints from the series **The Life of Toussaint L’Ouverture** Jacob Lawrence (American, 1917–2000)
General Toussaint L’Ouverture 1986. 81.6 x 55.9 cm (top)
The Opener 1997. 47.6 x 73 cm (left)
Gift of Agnes Gund in honor of Gordon Gund, 2019.79.
© The Jacob and Gwendolyn Knight Lawrence Foundation / Artists Rights Society (ARS), New York

Over the past year, extremely generous gifts, paired with strategic purchases, allowed the museum to greatly enrich its photographic holdings of 20th-century American work by major figures, deepen its representation of 19th-century images of India, and continue its efforts to globalize the collection.

A remarkable gift of 13 photographs by modern American masters came from longtime museum patrons Diann G. and Thomas A. Mann. The couple began collecting in the early 1970s, at the beginning of the fine art photography market. Over the intervening decades they amassed one of the most significant groupings in private hands of American Pictorialism, modernism, and the transition between the two movements.

Their donation included one of the most important works in their collection: Alfred Stieglitz’s personal copy of his earliest masterwork, *The Steerage*. In this photograph, shot in 1907, Stieglitz transformed a scene of impoverished immigrants returning to Europe into a study in shape and form. He felt that this image sparked his evolution from a

Barbara Tannenbaum
Curator of Photography

Pictorialist to a modernist and later proclaimed *The Steerage* as an achievement of modern art that anticipated Cubism.

Stieglitz produced *The Steerage* only in photo-gravure. The Manns’ print is much larger and rarer than the version that he distributed in the October 1911 issue of the magazine he published, *Camera Work*. After the artist’s death, the print remained in the possession of his wife, Georgia O’Keeffe, for many years; the Manns acquired it in 1983. Among the other works they gifted were three key modernist images by Edward Weston and prints by Man Ray, Imogen Cunningham, Edward Curtis, Walker Evans, and Richard Avedon.

Fifty-three photographs by European, American, and Asian artists were donated by Arielle Kozloff Brodkey, who worked at the museum from 1969 to 1997, most of that time as curator of ancient art. Brodkey gave the pieces in memory of her late husband, neurosurgeon Jerald S. Brodkey. Inspired by a museum-related event, the couple began collecting fine art photography in 1975. The gift spans more than 100 years of photography, from turn-of-the-20th-century French landscapes by Eugène Atget to contemporary Japanese photographer Hiroshi Watanabe’s portraits of amateur Kabuki actors.

Thanks to the generosity of several donors, over the past seven years the museum has amassed substantial holdings of works by German-born American photographer Ilse Bing. However, many hallmark images made in Paris in the 1930s were lacking. The gift from Michael Mattis and Judith Hochberg of *Salut de Schiaparelli* (1934) helped address that lacuna just in time for a solo show of the artist’s work here at the museum (see page 30).

Bing’s works bridge the worlds of commercial and avant-garde fine art photography. The decidedly Surrealist *Salut de Schiaparelli* was created to promote designer Elsa Schiaparelli’s perfume Salut (the name translates both as a chirpy “hi” and as “salvation”). Bing’s oddly morbid yet powerful image—apparently never used in the advertising campaign—echoes Surrealist preoccupations with the beautiful woman as passive object and the association of death with sexuality. The image is solarized, a technique used by Surrealists to evoke an otherworldly feel.

Purchases last year include a group of 38 images that occupy an important place in the history of the medium: views of Lucknow, India, taken during the Indian Rebellion of 1857 by Italian-born British photographer Felice Beato. They are among the ear-



Lucknow after the Siege: Interior of the Secundra Bagh after the Slaughter of 2,000 Rebels by the 93rd Highlanders and 4th Punjab Regiment 1858. Felice A. Beato (British, 1830–1906). Albumen print; image: 25.4 x 30.5 cm. Severance and Greta Millikin Purchase Fund, 2019.170.3

liest efforts to systematically document through photography the horrific results of armed conflict.

Due to technical constraints, early depictions of war could show only its aftermath: ruined structures and battlefields already stripped of bodies. Beato broke new iconographic and emotional ground in India by including skeletons in *Interior of the Secundra Bagh after the Slaughter of 2,000 Rebels by the 93rd Highlanders and 4th Punjab Regiment*, which may be the first war photograph to show corpses. The barren, dismembered skeletons convey the horror of the slaughter that occurred at this normally peaceful garden and villa, while underlining the completeness of British revenge and victory.

A significant event in both Indian and British history, the rebellion combined a mutiny by Indian soldiers serving in the East India Company’s army with civilian uprisings. Lucknow, the site of two lengthy sieges, became an iconic symbol of British resolve. Beato arrived in town four months after the end of the second siege. This group of works includes major battle sites, places that would have been quite familiar to audiences back home who were avidly following the rebellion in the British press. In addition to their value as reportage and editorial statements, the images provide important documentation of Indian architecture and daily life.

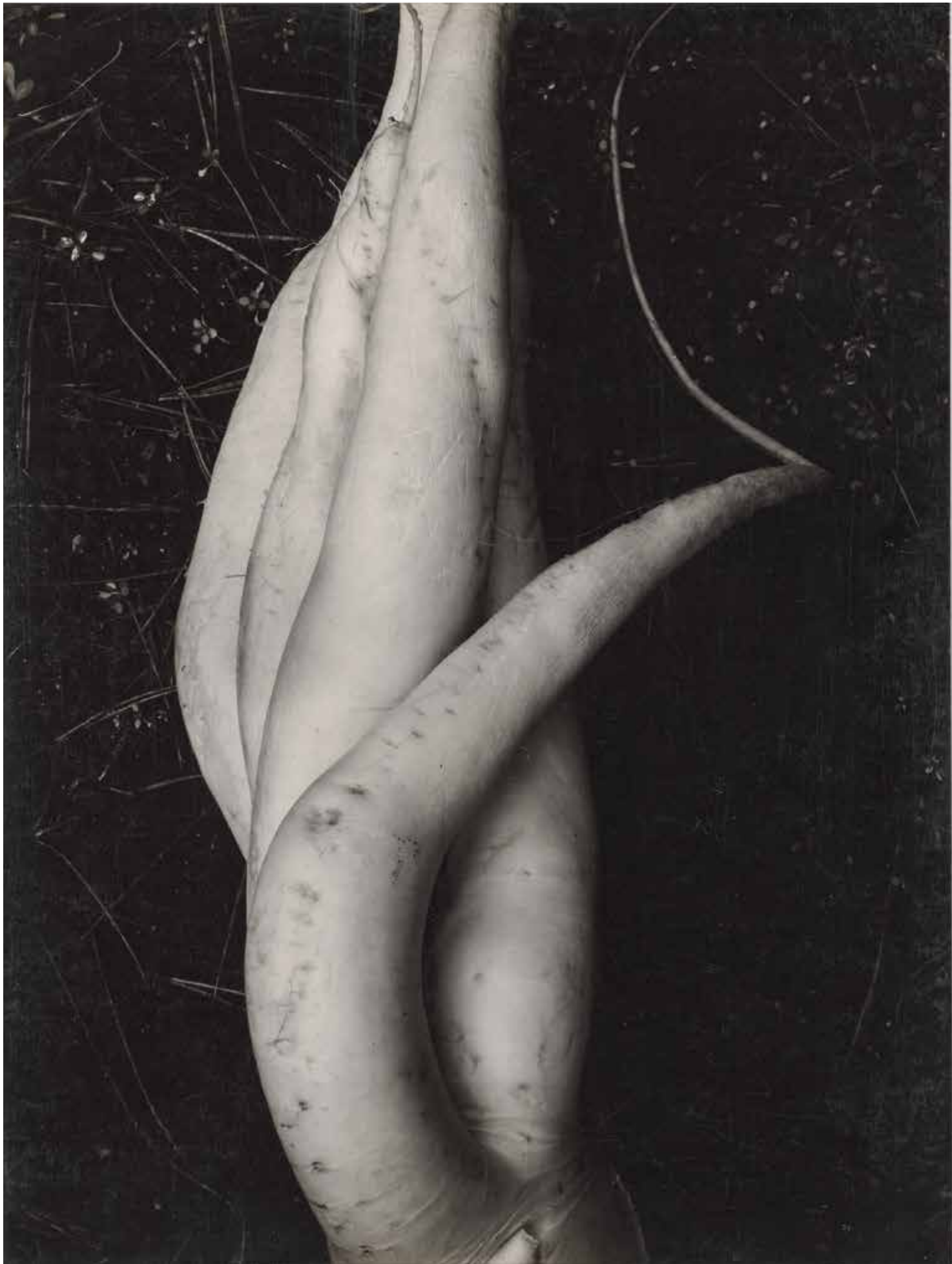
Another important purchase was five works from Ohio artist Ann Hamilton’s *body object series* (see page 7). Born in Lima and based in Columbus, Hamilton has received, among many honors, the National Medal of the Arts and a MacArthur Fellowship. Internationally renowned for her large-scale installations and public commissions, she has also long been a maker of photographic images. The *body object series*, begun in 1984, was her first photographic project. In these images, conceived and staged by the artist, Hamilton’s body serves as a site of modification or replacement: a suit of seeds replaces her skin, a sagebrush her head. The images are surreal and absurd, and sometimes humorous, with strong roots in conceptual, performance, and installation art. The sense of touch is a prevalent theme. Hamilton’s imagery may be personal, but the images are universal in their evocation of the body as a receptor of sensation.



Salut de Schiaparelli 1934. Ilse Bing (American, 1899–1998). Gelatin silver print, solarized; image: 20.3 x 27.9 cm. Gift of Michael Mattis and Judith Hochberg, 2019.182. © Estate of Ilse Bing

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White Radish 1933. Edward Weston (American, 1886–1958). Gelatin silver print; 24.3 x 18.3 cm. Gift of Diann G. Mann and Thomas A. Mann, 2019.25. © 1981 Center for Creative Photography, Arizona Board of Rights





A stunning new addition to the British ceramics collection, the *Figure of the Pietà* has arrived just in time for the reinstatement of the British galleries (203A–B) this spring. This poignant version of the Madonna cradling the crucified Christ after his descent from the cross represents a rare Roman Catholic composition by the Chelsea Porcelain Factory in London, which was the greatest maker of soft-paste porcelain in England during the mid-18th century. One of only three known examples of this figural group by Chelsea, this piece is both the most complete (with its base intact) and the most decorated.

Stephen Harrison
Curator of Decorative Art
and Design

The composition was likely based on the monumental marble *Pietà* (c. 1712–28) by Nicolas Coustou for the high altar at Notre-Dame in Paris. The Chelsea Porcelain modeler Joseph Willems adapted Coustou's composition so that the figures form slightly different poses, and he used the highly colorful palette of the later Rococo taste. It is a masterful work by the potters at Chelsea, not least for its large size, which made it difficult to fire without destruction in the kiln and probably accounts for the few surviving examples.

The strong Roman Catholic nature of the subject closely aligns the work with the recusant aristocratic community in England that was forced to practice Catholicism in private because of laws forbidding it in an otherwise officially Protestant nation. As a result, great houses were sometimes modified to include private chapel spaces for visiting priests, delivering the sacraments in defiance of the laws favoring Protestant worship. A figure of this large size and type would probably have served as an important devotional focal point within that context. 🏰🇬🇧



Figure of the Pietà c. 1761.
Joseph Willems (Flemish, 1715–1766), modeler; Chelsea Porcelain Factory (Britain, 1745–1784), maker. Soft-paste porcelain, painted in enamels; h. 38.5 cm. Sundry Art–Decorative Arts Fund, 2019.75. Gallery 203

Ties That Bind 2019.
Emeka Ogboh (Nigerian,
born 1977). Multi-channel
sound installation; 21:56 min.
Sundry Art–Miscellaneous
Fund, 2019.34

Emeka Ogboh’s *Ties That Bind* (2019) is a unique electronic multi-channel audio composition created to provide ambient sound for the African arts gallery. A landmark for the museum’s collections of African and contemporary art, it is the first sound installation acquired by the CMA.

Over the past decade, Enugu-born, Berlin-based Ogboh has gained international recognition as a sound and installation artist. Site specificity and the immersive sonic experience are crucial to his practice. His work considers the multisensory nature of canonical African arts, masquerade practices, and African musical traditions. The transmission of language, history, dance, and ritual is another key point of exploration. Ogboh considers *Ties That Bind* his most profound work to date, created in response to works in the CMA’s African collection, which counts works made by Central and Western African artists among its strengths. It is the first time a museum’s collection has directly inspired the artist’s work.

Ties That Bind consists of digitally manipulated soundscapes of flowing water, waves, a creaking boat, an *mbira* (thumb piano), a *djembe* drum, an electronic drum, and an *ichaka* (an Igbo rattle). Voices chant in myriad Eastern African languages and speak in the Nigerian Igbo language. Uniting the composition is the consistent strumming of the *mbira*, an instrument that people in several Eastern, Western, Central, and Southern African cultures use in civic, ritual, and ceremonial contexts. Both historically and today, multisensory elements and time-

Emeka Ogboh The artist
visited the museum in the
fall of 2019.



DAVID RICHFORD



based performance complement the use of sculptures and masquerades in some tradition-based African societies. Structurally, the soundtrack revisits a narrative of movement and migration, two themes central to Ogboh’s work. It traces the history of the so-called Bantu dispersal, in which speakers of Bantu group languages moved across the landmass in two successive migrations. Bantu languages are a family of more than 500 languages spoken in much of the continent’s lower half. Many African Americans trace their heritage to Bantu peoples.

When installed in the CMA’s African arts gallery, *Ties That Bind* reminds visitors of the significance of music and dance in African societies. Its contemporary aural textures lend an animated presence to the historical objects on view. Site-specific, this ambient soundscape also functions as a remedy to past museum uses of sound in African arts galleries, which could often exoticize or generalize the displayed works. 🏠☰

Kristen Windmuller-Luna
Curator of African Arts

Meet Kristen Windmuller-Luna

The new curator of African arts brings a collaborative sensibility

TALK

Karibu! (Welcome!)—Living Histories, Contemporary Connections, and Ethical Best Practice in Curating African Arts
Sat/Apr 4, 2:00, Morley Lecture Hall. Kristen Windmuller-Luna



HOWARD AGRESTI

Kristen Windmuller-Luna joined the museum as curator of African arts in January, having previously held a curatorial post at the Brooklyn Museum. A widely published scholar, she was featured in Henry Louis Gates’s 2017 PBS documentary *Africa’s Great Civilizations*. She graduated with a BA in art history from Yale University, and an MA and a PhD in the arts and architectures of Africa from Princeton University.

She describes the complexities of curating African arts. “When you’re responsible for a collection that spans an entire continent, thousands of different peoples, every medium, and all of time, it’s really important to think about how to define cultural specificity. For example: How does a practice like masquerade vary in Burkina Faso or in Mozambique, past to present? Every art is contemporary in its own time. What were the political, religious, economic, and social situations that these makers were responding to? What was the world of these artists, and how can we make that clear in the galleries?”

Establishing context does not require volumes of text on the walls or elaborate technology. One approach is to speak about individual artists rather than broad cultures or peoples. “It’s a very simple change to a label to start talking about an Akan artist, as opposed to the Akan peoples,” she says. Another approach is to use storytelling: “When you make labels more people-forward, in terms of both creators and audiences, the connections become more immediate.” Referencing a 17th- to 18th-century Akan terracotta in the gallery, she notes that “the woman who sculpted this did so from memory, after spending time carefully observing her subject. Then she created a memorial figure that blended individual features with cultural ideals of beauty.”

Museum buildings are typically defined largely by the needs of Western art, with spaces created to display large paintings on walls, much as some of those works of art were originally intended to be experienced. To Windmuller-Luna, the challenge of displaying African arts—which for the most part were not created for such settings—can be addressed in part by looking at how museums exhibit other kinds of art that have been decontextualized. “Think, for example, of the CMA’s European galleries, with ar-

chitectural settings that reference the churches where these pieces would have been,” she says. “Nigerian artist Emeka Ogboh’s recent site-specific *Ties That Bind* [see page 28] evoked the original soundscape of many of the CMA’s historic African works. There are great possibilities for future reinstallations.”

She also seeks to display works of African art in ways that better represent their original presentation and use. “The collection has a really beautiful focus on Central and Western African sculpture carved exclusively by male artists,” she says. “But these sculptures were meant to be seen with fabrics, with clothing, with ceramics.” She adds that many of those materials were and still are customarily created by female artists. “Textiles are a major African creative medium, with wonderful examples available from the 19th and 20th centuries,” she notes, “and there are also brilliant weavers working and innovating today.”

The interplay of the historic and the contemporary is central to Windmuller-Luna’s curatorial conception of the arts of Africa. “Many of the cultures that made so-called traditional African arts in the past are still making the same sorts of things, but constantly innovating,” she says. “When talking about contemporary art, it is equally important to think about someone who is making work for contemporary religious or ritual use as it is to think of someone like Hervé Youmbi, who sells his work in the international art market and whose *Totem 01/01-18 (Baga-Batcham-Alunga-Kota)* is currently on view.”

Windmuller-Luna is also committed to cultivating partnerships in Africa. “I’ve been honored in the past to work in intensely collaborative ways with artists, scholars, and museum colleagues from Africa,” she says. “I want to emphasize that idea of not only continuing to welcome and work hand-in-hand with the Cleveland community but also of building close ties with people and institutions in Africa, of bringing in African voices and perspectives to broaden viewpoints around this collection. It’s wonderful to be part of a vibrant community and at a museum that’s willing to engage in such exchanges and that matters so much to its city.” 🏠☰

Gregory M. Donley
Magazine Staff

Queen of the Leica

Ilse Bing found freedom of expression in a small, lightweight camera



Self-Portrait with Mirrors 1931, printed 1980s. Ilse Bing (American, 1899–1998). Gelatin silver print; 26.7 x 30.5 cm. The A. W. Ellenberger Sr. Endowment Fund, 2019.177. © Estate of Ilse Bing

EXHIBITION

Ilse Bing: Queen of the Leica
March 7–June 29
Mark Schwartz and Bettina Katz Photography Gallery (230)

TALKS

Curator’s View Gallery Talk: Ilse Bing Tue/Mar 10, 12:00
A Photographic Friendship: Abe Frajndlich and Ilse Bing Wed/Apr 29, 6:00

permitted such short exposures that indoor pictures could be taken without a flash. Because the viewfinder was located directly above the lens, the camera was held up to the photographer’s eye to frame and shoot. The camera’s light weight and “miniature” size were freeing, making it easy to hold at unusual angles. “I felt this small camera became a continuation of my eye which moved around with me,” Bing said.

Bing bought her first Leica in spring 1929. The following year she left Frankfurt for Paris, the center of the art world. “The moment I put my foot on the Paris pavement,” she said, “I knew it was my atmosphere.” She photographed the nightlife, amusements, and unique character of her adopted city. Her avant-garde style—verging on abstraction but always grounded in reality and sometimes Surrealism—quickly brought her magazine, fashion, and portrait commissions, as well as exhibitions. Bing approached all her work, whether commercial or personal, as fine art.

Her photographs, including a number made for commercial purposes, were written about in art magazines and exhibited during the 1930s in galleries and museums, including the Louvre and New York’s Museum of Modern Art. An example is *Salut de Schiaparelli* (see page 25), which was published in a magazine review alongside Bing’s

personal work. This commission from French couturier Elsa Schiaparelli called for a promotional image for the newly launched perfume Salut. Bing’s picture

is formal yet fanciful and disturbing: while lilies, which surround the head of the sleeping beauty, may have been a component of the scent, they are also associated with funerals. The picture garnered critical acclaim, but it was never used to advertise the perfume, perhaps due to its somber mood and ambiguous symbolism.

In 1936 one of Bing’s patrons arranged for her to spend almost two months in New York City. The scale of the city made her feel like “an atom wandering in the universe,” a sensation echoed in a view of Manhattan’s skyscrapers taken from an elevated train platform. A minuscule self-portrait is hidden in the glass cover of the coin-operated scale. Bing and her work were enthusiastically received

New York, the Elevated, and Me 1936. Ilse Bing. Gelatin silver print; 18.8 x 28.2 cm. John L. Severance Fund, 1989.386. © Estate of Ilse Bing

in New York. She had a solo gallery exhibition and met with magazine officials at *Fortune*, *Time*, and *Life*, the last of which was still in the planning stages. Despite possible employment, she returned to Paris to be with her fiancé, pianist and musicologist Konrad Wolff.

That was an unfortunate decision. Four years later, when the Nazis invaded France, Bing and her husband, both German Jews, were interned in camps in southern France. They eventually gained release and in June 1941 immigrated to New York. The reception Bing received was far colder than in 1936. One of numerous refugee artists, she had difficulty establishing an equally successful career in this new culture, especially when it was constrained



by wartime privations. She ended up working mostly as a portraitist. In 1959, at age 60, Bing abandoned photography, claiming “I had nothing more to say. . . . I did not want to repeat myself.” She channeled her creative energy instead into drawing, collage, and poetry. To earn a living, she became a dog groomer.

In the mid-1970s, a renewed fascination with 1930s modernism and a newfound interest in women artists sparked rediscovery of Bing’s art. Enthusiasm for her work has remained high in the ensuing decades. This exhibition, drawn largely from the museum’s collection, comprises 50 photographs spanning her career. Most of the prints are vintage—that is, made around the time they were shot—and all but a few are on view here for the first time.

Vintage prints by Bing are quite limited in number. When she fled France, the artist managed to bring only her negatives and equipment. After the war her prints, which amazingly had survived, were shipped to New York. Tragically, she could not afford the customs duty on most of them; she was forced to select a few, and officials destroyed the rest. The revived demand starting in the 1970s for her art from the 1930s led to the reprinting, under her close supervision, of her earlier images.

Even though Bing was close to 80 when she was rediscovered, she was able to enjoy over two decades back in the art world spotlight. Ilse Bing died in New York City two weeks before a retrospective exhibition that opened on what would have been her 99th birthday. 🏠



Champ de Mars from the Eiffel Tower 1931, printed 1950s. Ilse Bing. Gelatin silver print, ferrotyped; 20.3 x 27.9 cm. The A. W. Ellenberger Sr. Endowment Fund, 2019.179. © Estate of Ilse Bing

Gold Needles

Celebrating the stunning embroidery of anonymous Korean women



One Hundred Children at Play (detail), early 1900s. Korea, Joseon dynasty (1392–1910). Ten-panel folding screen; embroidery on silk. Seoul Museum of Craft Art, 2018-D-Huh-0001

EXHIBITION

Gold Needles: Embroidery Arts from Korea

March 8–July 26

Arlene M. and Arthur S. Holden Textile Gallery (234)

In partnership with the Seoul Museum of Craft Art, the Cleveland Museum of Art presents *Gold Needles: Embroidery Arts from Korea* to celebrate the textile arts of Korean women during the later years of the Joseon dynasty (1392–1910). At that time, when the conservative interpretation of neo-Confucian teachings became mainstream, women, regardless of their social and economic status, increasingly faced rigid restrictions in all aspects of daily life. However, the anonymous women artisans showcased here developed their technical expertise and used their creative inventions as powerful tools to define their cultural identities and to promote awareness of the constraints on female expressivity.

Most of the pieces on loan to the exhibition and now in the collection of the Seoul Museum of Craft Art once belonged to Dong-hwa Huh (1926–2018) and Young-suk Park (b. 1932). The couple, who shared a passion for the preservation and presentation of Korean textiles, donated their entire collection to that museum in 2018.

Featuring exuberantly bright colors and bold geometric patterns, wrapping cloths called bojagi (pronounced bo-jah-ki) were used to pack and store

items such as clothing, bedding, and gifts. Jubilant arboreal patterns, the most common design in the selected examples, symbolize eternal conjugal happiness, evoking a tree of blissful marriage life. With the help of her mother and aunts, a bride-to-be would laboriously embellish silk or cotton cloth with colorful thread.

The embroidered wedding gown *hwarot* shows how 19th-century Korean women’s aesthetics were sharply different from monochrome ink painting, the most prominent male-centered art form at that time. The gown’s red satin silk surface is lavishly embellished with colorful silk threads that form various decorative images, including peonies, butterflies, lotus flowers, a pair of white cranes, and phoenixes. Yet the bridal gown does not attest to a life of luxury. Traces of repairs, trimmings, and patchwork reflect Joseon-period women’s commitment to the neo-Confucian aesthetics of frugality and modesty. This gown was acquired by Langdon Warner in Korea on behalf of the CMA in 1915. Given its current condition, it must have served for at least 20 or 30 years as an important resource for a working-class community.

TALK

Curator’s View Gallery
Talk: Gold Needles Tue/
Apr 14, 12:00

Also on view are various sewing tools like thimbles and rulers. The selected set of colorful embroidered thimbles, worn on a woman’s index finger, features various decorative patterns: fingerprints, zigzags, half circles, flowers, butterflies, and birds. The size of each thimble is small, yet its range of stitches is great.

While thimbles, pouches, pillow decor, and rank badges were created by amateur embroiderers, multipanel folding screens on view highlight royal embroiderers’ sophisticated artistry and professionalism. Girls as young as seven and eight from the lower working class were recruited to the royal embroidery studio. The collaboration between female embroiderers and male painters was fostered to create the finest picturesque embroidery. The textile is based on a court painter’s design that female embroiders used to accurately render a shining set of bronze vessels. During that same period, men also found joy in embroidery, not only for creative



Embroidered Thimbles
early 1900s. Korea, Joseon
dynasty (1392–1910).
Silk and cotton. Seoul
Museum of Craft Art,
2018-D-Huh-3025–3056

pursuits but also financial success. The city of Anju in Pyongan province, known for its high-quality silk manufacture, emerged as the center of embroidery products by men. Despite their high price—the cost of a large-scale embroidered Anju screen was equivalent to that of a house in downtown Seoul—Anju screens were one of the most sought-after luxurious commodities. On view in the exhibition, *One Hundred Children at Play* is an excellent example of such a screen.



Wedding Gown late 1800s. Korea, Joseon dynasty (1392–1910). Embroidery on silk with paper. The Cleveland Museum of Art, Worcester R. Warner Collection, 1918.552

In each panel, boys are engaged in various activities, such as swinging, wrestling, boating, and archery. Having many children, particularly boys, was advantageous in Korean agricultural society, explaining why an image such as this became a symbol of blissful prosperity. Nevertheless, bearing as many male children as possible was one of numerous pressures placed on women in the patriarchal Korean society. Those who could not deliver such expectations were socially condemned as having committed one of the “Seven Evils for Expulsion”; some were even forced to divorce. Such pressure, however, never transcended strong parental love. The text below is part of a letter written by elite politician Kim Chang-hyop (1651–1708) to his daughter Kim Un (1679–1700), who died of complications in childbirth at age 21.

Everyone wishes for fewer girls and more sons; this perhaps is common sentiment. I had five daughters and one son, but I loved you as if you were the only daughter I had. This was because of your superior intelligence, understanding, and knowledge. You were not an ordinarily talented young lady. . . . Your son is growing up to become a splendid fellow. Whenever he visits, I stroke him and hug him as if I am seeing you. . . .

As testified in Kim’s letter, diverse perspectives existed within the mainstream Korean patriarchal culture, and thus they also did in traditional Korean embroidery. *Gold Needles* invites us to explore the issues of gender and socioeconomic complexity concealed beneath the colorful embroidered works. 🏠

A Graphic Revolution

Through prints and drawings, Latin American artists helped spur social change

EXHIBITION
A Graphic Revolution: Prints and Drawings in Latin America
March 14–August 2
James and Hanna Bartlett Prints and Drawings Gallery (101)

Printmaking gained popularity throughout Latin America beginning in the early 20th century, offering artists a new, democratic way to express themselves while reaching the broadest possible audience. Working in countries including Argentina, Brazil, Chile, Cuba, and Mexico, artists began to experiment with processes such as woodcut and lithography to explore national identity and political issues. In addition to making prints, many of these artists also drew, creating studies for projects in other media and independent compositions. The diverse, powerful works that they made on paper over the course of roughly a century transformed Latin American art.

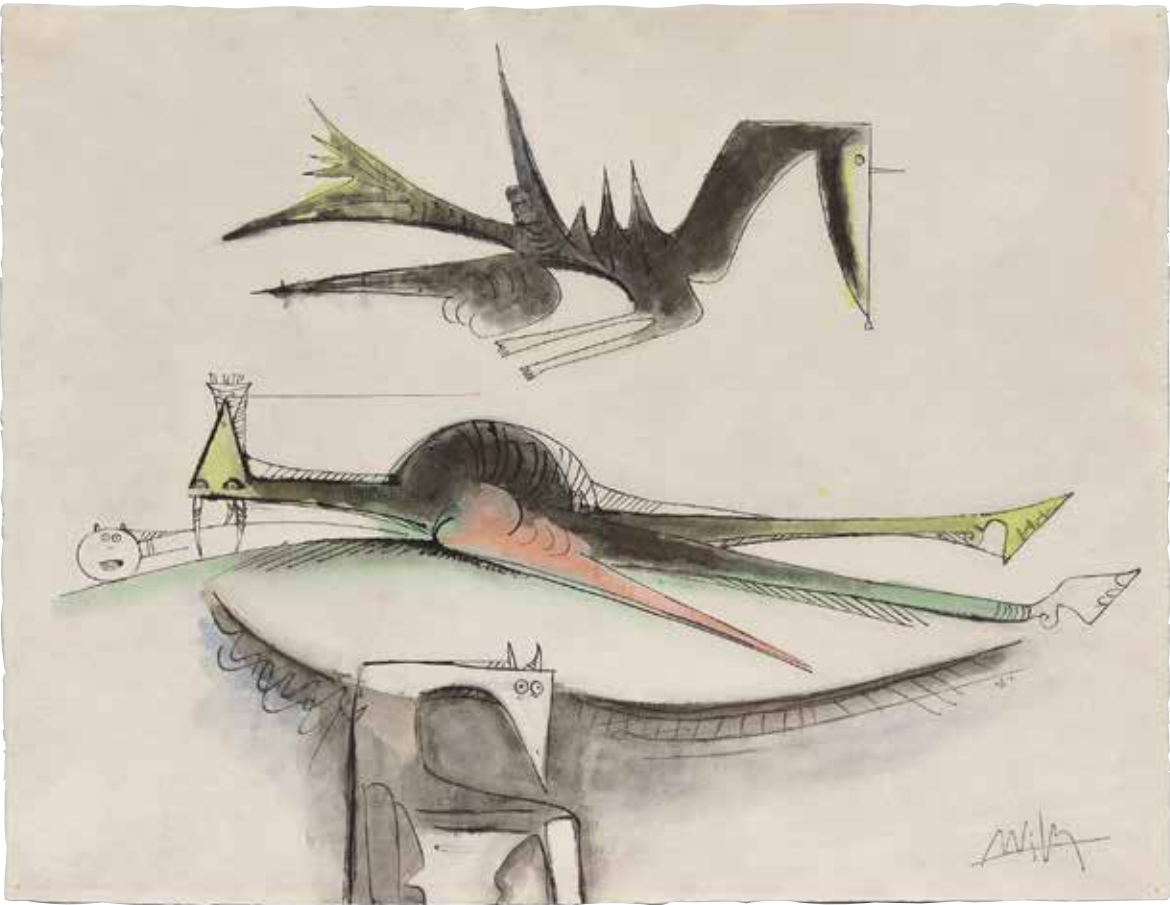
A Graphic Revolution: Prints and Drawings in Latin America is the Cleveland Museum of Art’s first exhibition to focus specifically on its holdings of works on paper from the region during this period. The museum was among the earliest in the

United States to collect prints and drawings by Latin American artists, and some of the works—such as lithographs by Diego Rivera and José Clemente Orozco—were acquired just after they were made. During the first half of the 20th century, curators and Cleveland collectors often worked directly with artists to select key works for the collection. This enthusiasm continues today; the exhibition features nearly ten new acquisitions alongside loans from local private collections.

A Graphic Revolution begins chronologically with lithographs by Mexican muralists such as Rivera, Orozco, and David Alfaro Siqueiros, who worked after the dramatic upheaval of the Mexican Revolution. In 1910 citizens began to rise up against their country’s dictatorial leader in hopes of turning power over to the working class. In the unstable years that followed, the government hired artists to create public murals that celebrated Mexico’s his-

Britany Salsbury
Associate Curator of
Prints and Drawings

Untitled 1947. Wifredo Lam (Cuban, 1902–1982). Watercolor and ink; sheet: 48.9 x 62 cm. Jo Hershey Selden Fund, 2019.174. © Artists Rights Society (ARS), New York



tory and looked to its future. Rivera’s *The Fruits of Labor*, for example, shows a young boy sharing a bounty of ripe fruit while, nearby, a man reads to a group of attentive children, suggesting the country’s wealth of resources. Because murals were tied to a specific location, artists like Rivera used prints to share their themes with audiences throughout Mexico and around the world.

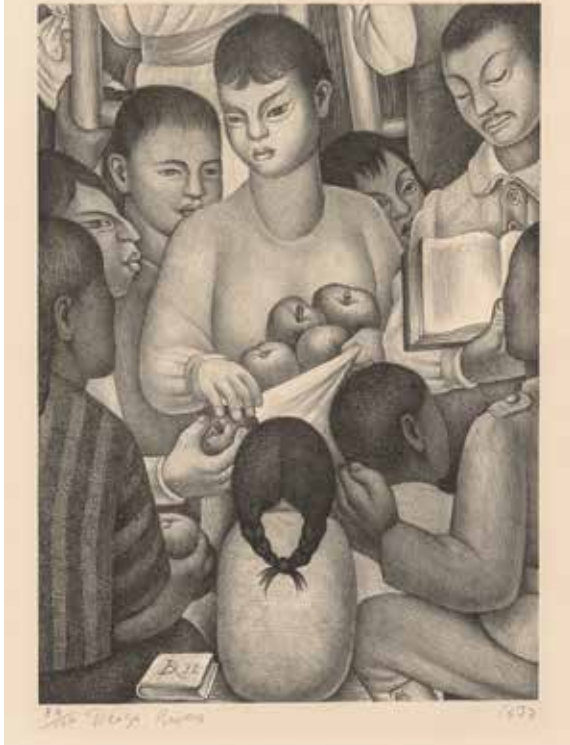
At the same time, some Mexican artists used printmaking to address social issues with the hope of bringing about political change. Francisco Mora’s 1945 lithograph *Silver Mine Worker* was one of many in which he revealed the job’s dangerous, isolating conditions. In the image, a figure crouches in a tight passage; his narrowed eyes and hollow chest emphasize the sheer exhaustion of his job. Dramatically backlit, the man appears to be separated entirely from society. Mora was one of many artists who worked at the Taller de Gráfica Popular, an influential international printmaking collective in Mexico City that encouraged the use of graphic arts as a direct means of social critique.

Other artists throughout Latin America experimented with abstraction, fusing the latest trends in European avant-garde art with their own experiences to create a distinctive vision. Afro-Cuban artist Wifredo Lam lived and worked with Surrealist artists in Paris before returning to his native country after World War II. In Havana, Lam became fascinated with Santería and voodoo, the primary religions practiced there. Both emphasized the supernatural and inspired Lam to depict the fantastical winged creatures seen in an untitled drawing from 1947. By representing Cuban traditions using the angular, geometric forms developed by his colleagues abroad, Lam created a new, revolutionary interpretation of his homeland.

Over the following decades, many Latin American artists gravitated toward geometric abstraction. A group of artists including Carlos Cruz-Diez, Jesús Rafael Soto, and Gego were inspired by kinetic art, an international movement that suggested motion visually. While most artists in the group used bright colors and eye-bending forms, Gego—one of the few women in the group—developed a unique style. In an untitled print from 1966, she used sketchy overlapping marks and juxtaposed the presence and absence of form, in contrast to the rigid lines and jarring colors typically used by her male contemporaries.

Gego is one of several female artists in *A Graphic Revolution* whose work attracted the attention of critics and paved the way for other Latin American women during the late 20th century. Like Gego,

RELATED PROGRAMS
VIDEO
Ana Mendieta: Ochún
Mar 14–Aug 2, Video Project Room (224B)
PARTY
MIX: Viva Fri/Apr 3, 6:00–10:00
SALON
An Evening with Michael Menchaca Fri/Apr 24, 7:00, Ames Family Atrium



The Fruits of Labor 1932. Diego Rivera (Mexican, 1886–1957). Lithograph; sheet: 54.6 x 38.5 cm. Gift of the Print Club of Cleveland, 1934.165. © Artists Rights Society (ARS), New York

Afro-Cuban artist Belkis Ayón experimented with printmaking at a time when there were relatively few opportunities for women to do so. During her brief career, Ayón almost exclusively depicted Abakuá, a secretive fraternal society established by African slaves in 19th-century Cuba. Because the founding myths of the group were not well known and it had no visual tradition, Ayón invented her own. *I Always Return* shows the faceless figure of Sikán, a princess from Abakuá mythology who was sacrificed following an act of betrayal, floating imposingly over three other figures. Made using collography—Ayón’s preferred technique, which embosses images into a sheet of paper—the print captures the drama and mystery of the artist’s national traditions.

A Graphic Revolution closes with a group of works by contemporary artists confronting issues of Latin American identity. In his print *Hasta La Casta*, for example, Texas-based artist Michael Menchaca combines imagery from sources as wide ranging as video games and ancient Mayan codices to comment on immigration between Mexico and the United States. Brazilian artist Beatriz Milhazes likewise uses a variety of formal elements—color, pattern, and texture—to evoke the movement and energy of her country’s music and traditions such as Carnaval. These contemporary examples reveal that the practice of using the graphic arts to explore national identity continues and that the revolution that started a century earlier remains active today. 🏠

Antennae

Aleksandra Vrebalov’s Byzantine-inspired music commission resonates like a human tuning fork

Creative Fusion The composer found inspiration in the dense energy of the galleries contrasted with the airy and bright Ames Family Atrium. That inspiration pervades her new piece *Antennae*, composed as part of the museum’s project to commission works inspired by its collection and architecture, funded by a Creative Fusion grant from the Cleveland Foundation.



HOWARD AGRESTI

PERFORMANCE

Aleksandra Vrebalov

Fri/Mar 27, 7:30, galleries and Ames Family Atrium. Free; no ticket required.

FILM

Salomé Tue/Mar 24, 1:45. Vrebalov, who composed the film’s score, speaks and answers questions.

The world premiere of Antennae by Aleksandra Vrebalov is the third in a series of compositions commissioned by the museum in partnership with the Cleveland Foundation. This evening-long sound experience features members of the Kovilj Monastery choir, 60 local singers, four trumpets, two organs from the museum’s collection, and percussion, with visitors dispersed throughout the galleries. Due to the specific architecture of the museum, the sound will travel and mix, reflecting and resonating. For the last segment, the musicians will converge in the Ames Family Atrium. Below, Vrebalov discusses her sources of inspiration. —Tom Welsh, Director of Performing Arts

It’s a composer’s dream to create a work with no limits on instrumentation, duration, or subject matter. For my Creative Fusion residency, the only requirement was that my work be inspired by the museum’s collection. I felt like I was given permission to dive into a gigantic treasure chest and search for the sound of the most beautiful objects of imagination and intellect across humanity’s history.

Upon my first visit to the museum in October 2018, I endeavored to understand how time and energy flow throughout the campus. I admired the architecture as much as the artifacts. The vastness of the Ames Family Atrium supported clarity and bold thoughts. Airy and bright, it felt like a place of decompression after the denser energy of the galleries. I imagined the museum like a walk-through music box, resonating in a way not heard before: with sounds played simultaneously through galleries and building up over time. Each person’s level of participation and choices of direction and speed in moving through the space would determine their unique perspective and listening experience.

In the arched, intimately lit Byzantine gallery I felt an immediate connection: there she was, the Virgin Eleousa—the golden hue, the iconography of an embrace with cheeks touching. It was familiar and reminded me of home. I grew up in Serbia (then Yugoslavia) during the socialist regime. Institutionalized religion was not part of my generation’s upbringing, but almost every home had an *ikona*. In the culture rooted in Eastern Orthodoxy

that flourished during the Byzantine era, icons were not seen as objects. They were portals, powerful facilitators of miracles and healing. I wondered, standing in front of the Virgin of Tenderness, how many objects in the museum have had the same dormant power revealed to insiders, while the rest

I imagined the museum like a walk-through music box, resonating in a way not heard before: with sounds played simultaneously through galleries and building up over time

of us walked by, merely appreciating their material attributes and their historical and aesthetic value.

The aural counterpart of an icon is a chant; these two millennia-old forms are, within Byzantine tradition, considered portals to another realm. Chants

are not songs but rather sound codes transmitted by *choros*, a choir consisting of everyone present, musician or not. In fact, in 2019 UNESCO announced the inclusion of Byzantine chant on the list of Intangible Cultural Heritage of Humanity.

My connection to Byzantine chant is also personal, through a small monastery in northern Serbia. Its two dozen monks begin their day with a 4:00 a.m. service, make candles and jar honey, cook meatless meals, and keep the ancient musical tradition of Byzantine chanting through their services

and choir practice. Over the years I have had the privilege of attending liturgies followed by simple meals in the monastery. The uniqueness of that relationship inspired the idea of reuniting the living chant with the icon.

Antennae is a malleable, organic sound situation rather than a fixed piece of music. It is a human tuning fork through which we align and for a moment sustain a common frequency. In our divisive reality, it is still possible to tune in to this other, nonverbal level and to feel what it is like when we harmonize. All different sounds from various galleries will come together like pieces in a mosaic completing the total aural landscape. The sound becomes a connecting thread, a buzzing flow of breath and frequency regardless of one’s decision to join in or stand by.

Through this process of listening and aligning with others, I hope we each feel connected a little more. The journey begins with Virgin Eleousa enveloped in Byzantine chant; it unfolds with dozens of voices humming one tone throughout the galleries and ends in the atrium, with our identities and values falling, if briefly, under a unifying category of *humans, lovers of beauty and art*. On this human plane of existence our only tangible way to experience love and beauty is through our harmonious relations with one another. Listen for a hum and join in. 🏠🎵

Icon of the Mother of God and Infant Christ (Virgin Eleousa) (detail), c. 1425–50. Attributed to Angelos Akotantos (Greek, c. 1450). Crete. Tempera and gold on wood panel; 96 x 70 cm. Leonard C. Hanna Jr. Fund, 2010.154



17th Century Meets 21st

To restore a 17th-century wood carving and simplify its installation in the new British gallery, conservators collaborated with CWRU Sears think[box]

BRITISH GALLERY
Community Open House:
British Culture, Then and Now Fri/Mar 20, 5:00–9:00, British Gallery (235) and Ames Family Atrium

In 2017 two interns from the Patricia H. and Richard E. Garmin Art Conservation Department at SUNY Buffalo State College worked to restore a 17th-century British overmantel by Grinling Gibbons (1648–1721) that now graces the new British gallery. Mary Wilcop was the William E. and Mary F. Conway Graduate Summer Intern in Objects Conservation, and Karen Bishop was the Dr. Isobel Rutherford Graduate Summer Intern in Objects Conservation. This interview discusses the project with the CMA’s Beth Edelstein, conservator of objects; Colleen Snyder, associate conservator of objects; and Philip Brutz, mount maker.

BE When this decorative carving was originally created, it was very ethereal. Made of unpainted lime wood, it was light in color, and applied directly to the wood paneling of the room with no intervening visible support, giving a delicate and airy impression.

Beth Edelstein
Colleen Snyder
Philip Brutz
Interview

Over time, this appearance was altered in a couple of ways. For one, the work had been rearranged and restored at various times, with new elements added that were of a different color and less finely carved, and varnish or paint layers applied and removed multiple times, resulting in unevenness in the color and tone. At the CMA, the elements had been affixed to a solid painted plywood mount that inserted another dimension between the object and the wall, adding visual weight. The combination of those factors distracted the eye from the airy nature of the carving.

The goals of conservation treatment were to stabilize any broken or loose elements, remove or reduce the obvious later restorations and repairs, and unify the overall tone and gloss. A new mount would allow it to float again on the wall as it once did.

CS These decorative wall carvings often get reworked over time when they are installed in different spaces. Because they consist of multiple separate elements, they can be rearranged to some degree to fit different rooms, and elements may be added or subtracted to make the object fit.

PB For the new mounting system, we wanted it as thin as possible, so we used eighth-inch-thick aluminum. I’d just been over to think[box] where I saw that they had a new waterjet cutter that would accomplish the complex cutting with much less labor than a bandsaw, so I suggested the interns use that approach. It was like the Tom Sawyer scenario where I suggested doing it this way, and then they did all the work! They mapped out the whole thing.

CS Howard [Agriesti, chief photographer] helped with that by photographing the object from below through a transparent table using a special lens so we could precisely map the positions and angles of all the holes. That way we could use all existing holes without drilling any new ones.

PB There was some hand tracing done, and some Adobe Illustrator work—it was multiple steps. They drew the outline on Mylar by hand, and then used Howard’s photography to get everything just right. The outline shapes for the planned aluminum mounting pieces were given to think[box] as Adobe

CLOCKWISE FROM RIGHT Mary Wilcop makes templates for the mounts; Karen Bishop creates a 1:1 template of the underside of the object for the new mount (pictured to the right on the table is the old, orange plywood mount); Beth Edelstein shows how mounts affix to the back of the object; Wilcop works in think[box] with fabrication manager Marcus Brathwaite.



Illustrator vector graphics that controlled the waterjet cutter. Marcus Brathwaite at think[box] did a lot of work above and beyond.

BE One of the challenges with the previous installation was that the installers had to fit a screwdriver or power tool very close to the object—even right through the middle of it. Mary and Karen cleverly designed mounts so that each section has a protruding tab to be screwed into the wall, then the one installed next hides that tab, and so on until the whole object is installed with very little of the mount visible.

CS They mapped that out in a step-by-step instruction manual so we have the exact sequence; they also made a video documenting a complete installation start-to-finish on a “test wall” in the lab.

BE In addition to solving the mounting challenges, they did extensive surface treatment and analysis, and found layers of waxes, shellac, and soot, even traces of metallic paint. They consulted other conservators who had dealt with works by Gibbons, including a specialist in London. There’s a similar work in the Art Institute of Chicago, and the conservators there are about to start conservation treatment, so that was an opportunity for sharing information.

PB Apparently Gibbons would act as a conservator for his own pieces, occasionally coming back to give each one a freshening up.

CS Lime wood darkens naturally over time—especially in this case since it was over a fireplace. As a result, owners might whitewash it occasionally to return the lighter tone, which is why we might see alternating layers of soot and paint. Most of that had been removed by the time the CMA acquired it. The interns worked closely with Cory [Korkow, associate curator of European art] throughout the project to decide what to do about repairs that were made over the years. The original parts are so delicately and beautifully carved and some of the later replacements are visibly different, so they worked together to de-emphasize some of the elements that interrupted the original aesthetic, and to bring the original elements forward.

BE Mary and Karen used airbrushing to visually integrate some of the later restorations that were kept in place, working to minimize the transitions between them and the original carving. As installed in the British gallery, it appears very close to the way it looks in the 1823 watercolor, floating lightly over the fireplace. 🏠



The Green Drawing Room of the Earl of Essex at Cassiobury 1823. William Henry Hunt (1790–1864). Brush and pencil and watercolor heightened with white gouache on white wove paper. Cooper Hewitt, Smithsonian Design Museum, 2007-27-4. The actual carved work of art now installed in Cleveland’s British gallery is pictured here, high above the fireplace. The Cassioberry country house was demolished in the 1920s.

Exploring the Americas

An endowed fellowship bolsters the museum’s scholarly mission

As a young girl, Andrea Vazquez de Arthur took art classes at the Cleveland Museum of Art and attended jazz concerts in its courtyard. “My dad would bring me here often on the weekends,” she says. “The African and Native American masks really stood out.”

She is still studying the art of the Americas at the museum. Since July 2018, she has worked as the museum’s first Mary and Leigh Carter Director’s Research Fellow. “Art from the ancient Americas has been on the margins of art history, but it’s booming now, especially Andean art,” she says. “What’s known about the field is growing quickly. New archaeological discoveries are made regularly, so it’s a dynamic, lively field.”

The fellowship is the latest collaboration in an eight-year friendship between Vazquez de Arthur and Wari expert Susan E. Bergh, chair of the CMA’s

Bentley Boyd
Contributing
Writer

Department of the Art of Africa and the Americas and curator of Pre-Columbian and Native North American art. “We’re organizing a major show about the ancient Chimú Empire of Peru’s north coast, and Andrea has shouldered responsibility for organizing and investigating the corpus of Chimú ceramics, which are understudied,” says Bergh, who supervises the fellowship. “She’s done a wonderful job exploring key issues, and she’ll eventually contribute to the catalogue. She’s also been participating in the department’s daily life, since a component of the fellowship is to expose the recipients to museum work and to groom them for museum careers.”

Board member Leigh H. Carter, son of the late Mary and Leigh Carter, remembers that his mom was always fascinated by young people, while his dad was interested in being a mentor. “They wanted to have an effect not only on the work of an established professional,” he says, “but also on a person early in their career, like Andrea.”

Vazquez de Arthur’s parents moved from Mexico to Cleveland in the 1970s. After earning a bachelors degree in graphic design at the Rhode Island School of Design in 2001, she was encouraged by a friend to backpack in Costa Rica. “I was terrified,” she says, “but I realized it’s important to get out of your comfort zone. One week in, I called my parents and said I wasn’t coming back.” She traveled to ancient ruins in Mexico and Guatemala and spent three years hiking through Central and South America.

“Peru blew my mind,” she says. “The landscape is so dramatic. In the highlands, immersed in the architecture and culture of Cuzco’s historic district, it felt like being in another time. Outside Cuzco the city, I found that you don’t have to go far off the beaten path to experience a different way of life.”

After returning to the States, Vazquez de Arthur began a master’s degree in art history at Columbia University in 2007, later interning with Bergh for six weeks in the summer of 2012 to help prepare *Wari: Lords of the Ancient Andes*, the first exhibition in North America to focus on the Wari Empire of ancient Peru (AD 600–1000). In September 2019 she defended her PhD dissertation, “Portraits, Pots, or Power Objects? On the Imagery and Ontology of Wari Faceneck Vessels.”

Visionary Endowment
The late Mary and Leigh Carter (center and right), who established the Director’s Research Fellowship, with son Leigh H. Carter (left)



HOWARD AGRESTI



GREGORY M. DOLNEY

“Working on a groundbreaking exhibition about a culture that is not well understood was an amazing opportunity that I couldn’t pass up”

Vazquez de Arthur and her husband moved to Cincinnati in 2015 for his work; a baby came in 2017. Then Bergh called to discuss how a research fellowship endowed by the Carters could benefit an upcoming Chimú exhibition.

“My dad wanted to contribute something that connected to the erudition and the scholarly aspects of the museum,” Carter says. “Rather than being about the building or a piece of art, this gift would continue to enhance the scholarly reputation of the Cleveland Museum of Art. My dad was absolutely in love with the library at the museum. It’s one of the finest art libraries in the world. This fellowship was a way to tie into the li-

brary and to the idea that the museum is a place for scholarly study, not just a display area.”

“Andrea and I are very grateful to Leigh Carter for endowing the fellowship,” says Bergh. “He was an old friend and I admired him, not least because of what I read about his maverick business savvy in the newspapers. I miss him.”

“Working on a groundbreaking exhibition about a culture that is not well understood was an amaz-

ing opportunity that I couldn’t pass up,” Vazquez de Arthur says. “It was early enough in the planning process for research to make a big impact on shaping the exhibition’s major themes.”

Previous archaeological research on the Chimú has not always focused on objects; the close study of artifacts and images is what art historians can offer. “Archaeologists tend to take a broader approach toward understanding cultural development,” she says. “But we can look closely at Chimú metalwork and ceramics and find significant connections to neighboring cultures. There are nuances that the careful study of artworks can provide.”

“It’s crucial to have research assistance when taking on a major project like this,” Bergh says. “It hasn’t been done before, it has many moving parts, and from time to time the scope can be overwhelming. But it’s the kind of research that reminds you why you became an art historian: you’re looking closely at objects to see what they will tell you about ancient peoples and their interesting ways of thinking.”

Exploring Chimú Culture Andrea Vazquez de Arthur’s role is to research groups of objects that previously have been understudied—and eventually to contribute to the catalogue for the upcoming major exhibition. Here she stands in gallery 232 in front of a case of Chimú objects.

March Is Member Appreciation Month

Starting in 2020, the entire month of March will be filled with special offerings for CMA members. Come on in!



Enjoy discounts and programming to thank you for being a part of the CMA. Your support allows the museum to offer innovative programs and exhibitions while remaining free to all. We depend on our devoted friends who believe in the importance of art as a catalyst of learning, enjoyment, and discovery in our community.

MARCH MEMBER PERKS

Free Parking Every Wednesday evening after 5:00 and Sunday in March

Free Film Tickets every Tuesday in March

Additional Store Discount March 21 and 22: get an extra 10% off for a total discount of 25% off regularly priced merchandise

Additional Café Discount March 21 and 22: receive an extra 10% off for a total discount of 20% off

MUSEUM PROGRAMMING (see program listings for times)
Open Studio Every Sunday in March

Chamber Music in the Galleries Wednesday, March 4

MIX Friday, March 6 (ticket required)

Symposium *From Creation to Collection: Making and Marketing Drawings in 19th-Century France* Saturday, March 14 (ticket required)

Community Open House Friday, March 20 *British Culture Then and Now*

Gallery/Atrium Performance Friday, March 27 *Aleksandra Vrebalov*

Contemporary Artist Lecture Series Saturday, March 28 *Omar Victor Diop* (ticket required)

Visit cma.org/memberappreciation



ALL PHOTOS THIS PAGE: ROBERT MULLER

PERFORMANCE

Unless noted, performances take place in Gartner Auditorium.

Aleksandra Vrebalov Fri/Mar 27, 7:30. The world premiere of *Antennae* marks the third performance in the museum’s commissioning series in partnership with the Cleveland Foundation Creative Fusion program. This 70-minute work for voices (choir and Serbian monks singing Byzantine chants), trumpets, organs, and percussion progresses through the museum’s 1916 building and culminates in the Ames Family Atrium. Seating in the galleries is limited, but attendees are encouraged to explore the galleries during the performance. Free; no ticket required. Vrebalov also appears on Tue/Mar 24 following the screening of a new restoration of the silent film *Salomé*, for which she composed the score (see page 45).

CIM Organ Studio Sun/Mar 1, 2:00. Outstanding conservatory musicians from the Cleveland Institute of Music in the studio of acclaimed organist Todd Wilson present an afternoon recital of works for solo organ on the museum’s McMyler Memorial Organ. Hannah Koby, Anthony Allel, Isaiah Ward, Don VerKuilen, and Todd Wilson perform works by J. S. Bach, Olivier Messiaen, David Conte, and Isaiah Ward. Free; no ticket required.

Chamber Music in the Galleries The popular chamber music concert series continues, featuring young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University’s early and baroque music programs. Outstanding conservatory musicians present mixed repertoire ranging from the standard to unknown gems amid the museum’s collections for a unique and intimate experience. Free; no ticket required.

Wed/Mar 4, 6:00 *CIM Harpsichord Department*

Wed/Apr 1, 6:00 *CIM Woodwind and Brass Chamber Ensembles*

Zakir Hussain with Jayanthi Kumaresh (left) and Kala Ramnath



Aleksandra Vrebalov Composer of *Antennae*

Zakir Hussain Wed/Apr 8, 7:30. The preeminent classical tabla virtuoso of our time, Zakir Hussain is a national treasure in his native India as well as an international star, renowned for his genre-defying collaborations. Hussain presents an evening of Indian classical music, with guests Kala Ramnath (violin) and Jayanthi Kumaresh (veena). \$43–59, CMA members \$38–53.



JIM MCGUIRE

Nicole Keller Sun/Apr 26, 2:00. Nicole Keller, associate organist at Trinity Cathedral (Episcopal) of Cleveland and a faculty member at Baldwin Wallace University Conservatory of Music, has performed worldwide in venues including St. Patrick’s Cathedral in New York, Notre-Dame in Paris, and the Kazakh National University for the Arts in Astana, Kazakhstan. She offers a solo recital on the McMyler Memorial Organ featuring works by J. S. Bach, Calvin Hampton, Rayner Brown, Paul Hindemith, W. A. Mozart, and Florence Price. Free; no ticket required.

Society for Seventeenth-Century Music holds its 28th annual conference in Cleveland in April, sponsored by the Department of Music at Case Western Reserve University in partnership with the Cleveland Museum of Art. The public is invited to attend the paper presentation sessions in Morley Lecture Hall from April 17 to 19.

Visit cma.org/performingarts for more information.

Performing arts supported by





Carl Theodor Dreyer: Cinema’s Great Dane

Before Ingmar Bergman, there was Carl Theodor Dreyer—another Scandinavian master (from Denmark, not Sweden) raised in a strict Lutheran family and obsessed with suffering, spirituality, and the supernatural. Dreyer, who lived from 1889 to 1968, was not as prolific as Bergman, but among his 14 feature films are four of the most celebrated works of world cinema.

The Passion of Joan of Arc, the earliest of the four, is also the only silent film in the bunch. Despite its age, this 1928 masterpiece still finishes high in polls of the best movies ever made.

Dreyer’s next two features are indelible accounts of fear and psychological torment. *Vampyr* is a nightmarish tale of a village spellbound by a bloodsucker. Made early in the sound era, this 1932 chiller retains the visual power of great silent cinema. *Day of Wrath* (1943), nominally a tale of a 17th-century bride accused of witchcraft, is actually a study of love and marriage, blackmail and betrayal, guilt and scapegoating.

The paranormal returns in Dreyer’s startling and sublime 1955 drama *Ordet* (*The Word*), which focuses on a rural family riven by religious differences. This transcendent film is a testament to both the director’s metaphysical bent and his supreme command of the movie medium.

All shown in Morley Lecture Hall. Each film \$11, CMA members \$8.

John Ewing
Curator of Film

Vampyr Fri/Mar 6, 7:00. Sun/Mar 8, 1:30. Directed by Carl Theodor Dreyer. The most spectral—and perhaps creepiest—of all vampire films tells of a stranger who arrives at a European village where the locals behave in a peculiar, sinister fashion. Haunting imagery and a claustrophobic mood of dread take precedence over narrative clarity. (France/Germany, 1932, subtitles, b&w, 73 min.)

Day of Wrath Sun/Mar 15, 1:30. Directed by Carl Theodor Dreyer. This psychological masterpiece is set in 1623 Denmark. The beautiful young wife of a grim old pastor finds that her love for her stepson causes her to be branded a witch. (Denmark, 1943, subtitles, b&w, 97 min.)



The Passion of Joan of Arc Tue/Apr 7, 1:45. Fri/Apr 10, 7:00. Directed by Carl Theodor Dreyer. This visually stunning silent re-creation of the heresy trial of the 15th-century French freedom fighter is celebrated for its stark, stunning close-ups, and for Renée Falconetti’s sublime portrayal of Joan. The movie’s music track is Richard Einhorn’s 1994 oratorio *Voices of Light*. (France, 1928, English titles, b&w, 82 min.)

Ordet (The Word) Sun/Apr 19, 1:30. Directed by Carl Theodor Dreyer. A rural farm family whose members harbor a variety of religious beliefs experiences tragedy, followed by a crippling crisis of faith, in this mesmerizing masterpiece. (Denmark, 1955, subtitles, 125 min.)

Day of Wrath
Pastor’s wife branded a witch

TOP
The Passion of Joan of Arc
Dreyer’s stunning masterwork

Other Films

All shown in Morley Lecture Hall. Unless noted, each film \$10, CMA members \$7.

Frankie Sun/Mar 1, 1:30. Tue/Mar 3, 1:45. Directed by Ira Sachs. With Isabelle Huppert, Brendan Gleeson, Greg Kinnear, and Marisa Tomei. The beautiful Portuguese resort town of Sintra is the setting for this touching drama



in which an ailing French actress convenes her family for perhaps their last vacation together. (France/Portugal, 2019, 100 min.)

EXHIBITION ON SCREEN
Lucian Freud: A Self Portrait Tue/Mar 10, 1:45. Fri/Mar 13, 7:00. Directed by David Bickerstaff. Britain’s Lucian Freud (1922–2011), among the greatest realist painters of the 20th century, depicts himself in more than 50 paintings, prints, and drawings. Cleveland premiere. (UK, 2020, 80 min.) Special admission \$15, CMA members \$11.

Cunningham Tue/Mar 17, 1:45. Directed by Alla Kovgan. Legendary works from the Merce Cunningham repertoire are re-created for the camera by the last generation of Cunningham dancers in this new documentary that also features archival footage of Cunningham, John Cage, and Robert Rauschenberg. Shown in 2-D. (Germany/France/USA, 2019, 93 min.)

Blow-Up Fri/Mar 20, 7:00. Sun/Mar 22, 1:30. Directed by Michelangelo Antonioni. With David Hemmings and Vanessa Redgrave. In this “mod” masterpiece set in swinging 1960s London, a fashion photographer accidentally captures possible evidence of a murder in one of his outdoor shots. (UK/Italy/USA, 1966, 111 min.) *Special admission \$12, CMA members \$9. Related gallery talk in PROOF before the Sun/22 screening (see page 46).*

COMPOSER IN PERSON!
Salomé Tue/Mar 24, 1:45. Directed by Charles Bryant. With Alla Nazimova. This opulent silent adaptation of Oscar Wilde’s play about the dancer who demands the head of John the Baptist on a platter is perhaps the apex of Art Nouveau on screen. Aleksandra Vrebalov, who composed the score that accompanies this new restoration of the film, answers audience questions after the screening. (USA, 1922, silent with recorded music, b&w, 72 min.) *Special admission \$11, CMA members \$8.*



The Disappearance of My Mother Tue/Mar 31, 1:45. Directed by Beniamino Barrese. In this new documentary, reclusive former fashion model Benedetta Barzini, who became a radical feminist in the 1970s after serving as a muse to Warhol, Dalí, and Avedon during the 1960s, finds her desire to “disappear” thwarted by her son’s intrusive video camera and his dogged determination to record her life. Cleveland premiere. (Italy, 2019, subtitles, 94 min.)



EXHIBITION ON SCREEN
Easter in Art Tue/Apr 14, 1:45. Fri/Apr 17, 7:00. Directed by Phil Grabsky. The story of Christ’s death and resurrection has dominated Western art for the past 2,000 years. This new film, shot on location in Jerusalem, Europe, and the US, explores the different ways the Easter story has been depicted. Cleveland premiere. (UK, 2020, 85 min.) *Special admission \$15, CMA members \$11.*

Botero Tue/Apr 21, 1:45. Fri/Apr 24, 7:00. Directed by Don Millar. This new documentary profiles Colombian-born painter and sculptor Fernando Botero Angulo, one of the best-known living artists from Latin America, famous for his “fat” renderings of human subjects. Cleveland premiere. (Canada, 2018, 82 min.)

NEW DIGITAL RESTORATION!
The Killing Floor Sun/Apr 26, 1:30. Directed by Bill Duke. With Damien Leake, Alfre Woodard, and Dennis Farina. This acclaimed PBS *American Playhouse* production recounts the little-known true story of the struggle to build an interracial labor union in the multiethnic Chicago Stockyards during the early 20th century. Cleveland revival premiere. (USA, 1984, 118 min.) *Screening co-sponsored by the United Labor Agency and the North Shore Federation of Labor; card-carrying union members \$7.*

NEW DIGITAL RESTORATION!
Mr. Klein Tue/Apr 28, 1:45. Directed by Joseph Losey. With Alain Delon and Jeanne Moreau. Robert Klein, a Catholic art dealer in Occupied Paris who makes a comfortable living by buying and selling art owned by Jews desperate to flee France, is disturbed to learn of another Robert Klein, a Jew wanted by authorities. (France/Italy, 1976, subtitles, 123 min.) *Special admission \$11, CMA members \$8.*

CMA at the FilmFest

Once again the museum is a community partner for an acclaimed new film showing at this year’s Cleveland International Film Festival, March 25 to April 5. For film title, location, dates, times, and advance tickets, visit www.clevelandfilm.org. Admission \$16, CIFF members \$14, students and seniors \$14 (on day of show). Use code CMA and receive \$1 off the ticket price for any regular CIFF screening. Tickets are not available at the CMA ticket center.

CLOCKWISE FROM UPPER RIGHT
Blow-Up Antonioni’s “mod” masterpiece
Salomé Classic silent with contemporary music by CMA Creative Fusion composer
Lucian Freud: A Self Portrait The British artist renders himself repeatedly

Talks and Tours

Tours are free; meet at the information desk in the Ames Family Atrium unless noted.

Guided Tours 1:00 daily. Additional tour offered at 11:00 on Tue and Fri. Visit cma.org/daily-tours for topics.

ASL American Sign Language Gallery Talks Sat/Mar 21 and Apr 18, 1:00. Interpreted by students in the American Sign Language / English Interpreting Program at Kent State University. Open to all.

Art Café at CMA Second Tue of every month, 2:00–4:00. A guided gallery tour and café visit for caregiver. Register through the ticket center.

Art in the Afternoon First Wed of every month, 1:15. For participants with memory loss and one caregiver. Preregistration required; call 216-342-5607.

Student-Guided Close-Looking Tours Second, third, and fourth Fri of every month, 6:00 and 7:00. Student guides facilitate group discussions. Open to all. No registration necessary.

Artist’s View Gallery Talk: PROOF Wed/Mar 4, 6:00, Kelvin and Eleanor Smith Foundation Exhibition Hall. Photographer Sophie Schwartz, daughter of collectors Mark Schwartz and Bettina Katz, discusses the importance of contact sheets in the darkroom process and reflects on works in the exhibition. Free; ticket required. Space is limited.

Curator’s View Gallery Talk: Ilse Bing Tue/Mar 10, 12:00, Mark Schwartz and Bettina Katz Photography Gallery (230). Join curator Barbara Tannenbaum to explore the work of Ilse Bing and learn about her involvement with feminist art movements in 1930s Europe and 1970s America. Free; ticket required. Space is limited.

KEITHLEY LECTURE Vuillard, Decoration, and the Hidden Portraiture Wed/Mar 18, 5:30, Morley Lecture Hall. Edouard Vuillard (1868–1940) is best known for his small-scale genre scenes of intimate, daily life. Gloria Groom from the Art

Institute of Chicago focuses on his lesser- known large-scale decorative paintings. Free; no reservation required.

Co-hosted by the Cleveland Museum of Art and the Department of Art History and Art at Case Western Reserve University

Gallery Talk: PROOF Sun/Mar 22, 12:00, Kelvin and Eleanor Smith Foundation Exhibition Hall. Educator Andrew Cappetta reveals how photographs play with reality and illusion. Free; ticket required. Space is limited. After the talk, see Antonioni’s film classic *Blow-Up* at 1:30 (film \$12, CMA members \$9).

BUCHANAN LECTURE Sara Tyson Hallowell: Pioneer Curator and Art Advisor in the Gilded Age Wed/Mar 25, 5:30, Recital Hall. Carolyn Kinder Carr, Case Western Reserve University alum and former deputy director and chief curator at the Smithsonian’s National Portrait Gallery, describes the arc of Sara Tyson Hallowell’s career. Free; no reservation required.

Hosted by the Department of Art History and Art at Case Western Reserve University and co-sponsored by the Cleveland Museum of Art

RUPP CONTEMPORARY ARTISTS LECTURE SERIES Draped in Remembrance: The Self-Portraiture of Omar Victor Diop Sat/Mar 28, 2:00, Morley Lecture Hall. Hear Senegalese fine art, fashion, and advertising photographer Omar Victor Diop (born 1980), who has spent the past five years creating self-portraits that reinterpret or imagine historical events and personal stories. Free; ticket required.

Made possible by the Fran and Warren Rupp Contemporary Art Fund

Gallery Talk: Signal Noise Thu/Apr 2, 6:00, Transformer Station, 1460 West 29th St. Join Andrew Cappetta, manager of exhibition and collection programs, for a discussion about the work of photographer Aaron Rothman, who uses a variety of analog and digital techniques to create sublime, abstract images of the western American landscape. Free; ticket required.

A Photographic Friendship

Abe Frajndlich and Ilse Bing Wed/Apr 29, 6:00, Recital Hall. Internationally renowned Cleveland photographer Abe Frajndlich speaks with curator Barbara Tannenbaum about his collaborations with fellow German immigrant Ilse Bing in the 1980s and 1990s, which included remaking her iconic self-portrait 55 years later and printing for her. Free; ticket required.



Self Portrait 2013. Abe Frajndlich (American, born 1946). Digital photograph. Collection of the artist. © Abe Frajndlich

JULIUS FUND LECTURE IN ANCIENT ART Laboriously and Delicately Tinted: Ancient Sculpture, Plaster Casts, and Color Fri/Apr 3, 5:30, Recital Hall. Ellen Perry, College of the Holy Cross. At the turn of the last century, what most Americans knew about Greek and Roman art they knew through the medium of plaster because prominent museums and schools in America gave most of their exhibition space for ancient art to casts of famous masterpieces. Free; no reservation required.

Hosted by the Department of Art History and Art at Case Western Reserve University and co-sponsored by the Cleveland Museum of Art

Karibu! (Welcome!)—Living Histories, Contemporary Connections, and Ethical Best Practice in Curating African Arts Sat/Apr 4, 2:00, Morley Lecture Hall. Curator Kristen Windmuller-Luna considers the history of collecting and exhibiting African arts in America (including at the CMA). She points to new trends in the field, highlighting collaboration in the collecting and curating of African arts in 21st-century museums. Free; ticket required.

Gallery Talk: PROOF Wed/Apr 8, 6:00, Kelvin and Eleanor Smith Foundation Exhibition Hall. Stephanie Foster, lead interpretive planner, reveals how photographs play with reality and illusion. Free; ticket required. Space is limited.

Curator’s View Gallery Talk: Gold Needles Tue/Apr 14, 12:00, Arlene M. and Arthur S. Holden Textile Gallery (234). Associate curator Sooa McCormick discusses the rich symbolism and masterful technique used to create embroidered textiles from Korea, as well as how they served as a source of women’s empowerment in a patriarchal society. Free; ticket required. Space is limited.

DISTINGUISHED LECTURE IN CHINESE ART Invention and Silk Production in China’s Lower Yangzi Delta Sat/Apr 18, 2:00, Gartner Auditorium. Zhao Feng, director of the China National Silk Museum in Hangzhou, explores silk farming and weaving in the lower Yangzi delta by analyzing two scroll paintings in the collections of the Heilongjiang Provincial Museum and the CMA. Free; ticket required.

Made possible by the Pauline and Joseph Degenfelder Family Endowment Fund

Salon: An Evening with Michael Menchaca Fri/Apr 24, 7:00, Ames Family Atrium. In association with the exhibition *A Graphic Revolution: Prints and Drawings in Latin America*, this program with artist Michael Menchaca (whose work *Hasta La Casta* is featured in the exhibition) includes a discussion about Latinx culture and history and how Mesoamerican art resonates today. Free; ticket required.

CMA PROOF

Analog contact sheets were part of CMA photographers’ working process in the late 20th century. They switched from large-format photography (4 x 5 and 8 x 10 inch) to 35mm and 120mm photography for editorial images, allowing them to take many photos with the expectation that only a few would be suitable for publication. Selected images were used in the *Bulletin*, *Cleveland Art*, press kits, and annual reports.

Occasionally, notable visitors allow photographs for promotional purposes and the historical record. Robert De Niro, Peter Bogdanovich, Drew Carey, Mick Jagger, and other artists, performers, and dignitaries are included in these photographic records. The Department of Photographic and Digital Imaging Services continues to create digital contact sheets that serve the same purpose as their analog predecessors. Archives staff are busy digitizing these images. You can see and search for historical photographs of exhibitions, events, people, and the museum buildings in the digital archive.



Ustinov Outtakes In 1976 the CMA and WVIZ-TV aired *The European Vision of America*, a tour of the museum’s bicentennial exhibition hosted by actor Peter Ustinov.

Symposium

From Creation to Collection: Making and Marketing Drawings in 19th-Century France Sat/Mar 14, 10:00–6:00, Morley Lecture Hall. In anticipation of a major exhibition and publication focused on the CMA’s holdings of 19th-century French drawings in spring 2022, scholars from around the world present new research. Presenters include Jay A. Clarke (Art Institute of Chicago), Michelle Foa (Tulane University), and Harriet Stratis (independent research conservator). Free; ticket required.

Made possible through The Paper Project initiative of the Getty Foundation and by the Wolfgang Ratjen Foundation

Special Events

MIX is for adults 18 and over. \$10, \$15 at the door. CMA members free.

MIX: Masquerade Fri/Mar 6, 6:00–10:00. Celebrate Mardi Gras and Carnival! Check out masks from around the world in the galleries and make your own Mardi Gras-style mask. This night features bright costumes and a swanky New Orleans party vibe with DJ Walk and Da Land Brass Band, of GUMBO dance party.

MIX: Viva Fri/Apr 3, 6:00–10:00. Viva! Celebrate the many cultures of Latin America with music, dance, and works of art. Featuring Papo Ruiz y la Dulzura de la Salsa and DJ Yulissa in celebration of the exhibition *A Graphic Revolution: Prints and Drawings in Latin America*, which represents artists from a wide range of countries, including Argentina, Brazil, Chile, Cuba, and Mexico.

DayGlo Daze Opening Thu/Apr 23, 5:00–7:00. On view from April 23 to May 26 at the Cleveland Public Library, Martin Luther King Jr. Branch, 1962 Stokes Blvd. Join students in the CMA’s Currently Under Curation program for their latest exhibition. For details email Darius Steward at dsteward@clevelandart.org or Sabine Kretzschmar at skretzschmar@clevelandart.org.

Join In

Mindfulness at the Museum: Yoga & Meditation Second Sat of every month. *Yoga* 10:30, Ames Family Atrium; *Meditation* 12:00, Nancy F. and Joseph P. Keithley Gallery (244). All are welcome; no prior experience is required.

Community Open House: British Culture, Then and Now Fri/Mar 20, 5:00–9:00, British Gallery (235) and Ames Family Atrium. A family-friendly evening of British culture past and present marks the reopening of the British collection gallery. Enjoy a series of spotlight talks about British art and its global influences and British pop and soul music, featuring a set from DJ Red-I and a live music performance by the Katy. Free and open to all.

Play Day: Teen Takeover Sun/Apr 5, 12:00–4:00. Join us for art making, collaborative play, and gallery games planned and facilitated by the CMA’s Teen CO•OP. Families are encouraged to come and create together. Free and open to all.

SAVE THE DATES! CMA Creativity Camps Mon–Fri/ Jun 15–19, Jun 22–26, Jul 20–24, or Jul 27–31, 9:00–4:00. Week-long themed camps for three age groups (5–7, 8–10, or 11–13). Each week \$350, CMA members \$325. See themes and register at cma.org/learn. Partial scholarships available; FamilyYouthInfo@clevelandart.org or 216-707-2671.

August session Mon–Fri/Aug 3–7, 9:00–4:00, has a new theme each day and offers the additional option to attend one day at a time for \$80, CMA members \$75.

Aftercare is available 4:00–5:30. \$50 per week or \$10 per day.

Teen Portfolio Prep (ages 14+) Tue–Fri/Jun 9–12, Jul 7–10, or Jul 14–17, 9:00–2:00. This camp is perfect for teens working toward skill mastery and building an impressive portfolio for college admission. \$175, CMA members \$150.

Art Stories

Every Sat, 11:00–11:30. Weekly story time designed for children and their favorite grown-ups. Each session begins in the Ames Family Atrium and ends with a gallery walk. Free.

For Teens

Teen Night: Hosted by Teen CO•OP Fri/May 29, 6:00–8:30. For tickets and pricing, visit cma.org/teens.

Join the 2020–21 Teen CO•OP! This yearlong program provides high school students with a platform to elevate teen voices at the CMA. Students in grades 9 to 11 are eligible to apply. Visit cma.org/teens.

Spring Session Eight Sat/Mar 21–May 16 (no class Apr 11).

Teen Art Club (ages 14–18) 1:30–3:30. Explore and get to know more about your museum. Instructor: Darrelle Centuori. \$240, CMA members \$210.

Hands-on Art

Open Studio Every Sun, 1:00–4:00 (no open studio Apr 12). All ages. Free; no registration required. Join us for drop-in art making in our Make Space on the classroom level.

MY VERY FIRST ART CLASS

For young children and their favorite grown-up. Instructor: Paula Jackson.

Four Fri/Mar 6–27, 10:00–11:00 (ages 2–4)

Eight Sat/Mar 21–May 16 (no class Apr 11), 10:00–11:00 (ages 2–4)
Four Fri/Apr 3–May 1 (no class Apr 10), 10:00–11:00 (ages 2–4)
Four Fri/May 8–29, 10:00–11:00 (ages 2–4)

Fees and Registration Friday four-week sessions: adult/child pair \$80, CMA members \$72. Saturday eight-week session: adult/child pair \$160, CMA members \$144. Register online or call 216-421-7350. Scholarships are available; email FamilyYouthInfo@clevelandart.org for more information.

Saturday Studios: Classes for Children

Spring Session Eight Sat/Mar 21–May 16 (no class Apr 11).

Play like an Artist (ages 5–7) 10:00–12:00. Instructor: Noel Novak. \$210, CMA members \$180.

Curiosity Lab (ages 8–10) 10:00–12:00. Instructor: Michaelle Marschall. \$210, CMA members \$180.

Creative Challenges (ages 11–13) 10:00–12:00. Instructor: Dana Goodfriend. \$210, CMA members \$180.

If you would like to take a class with your child, check out All-Ages Workshops on Wednesday and Friday evenings.

Fees and Registration Register online at cma.org or call 216-421-7350. Scholarships are available; email FamilyYouthInfo@clevelandart.org.

All-Ages Workshops

Adults without children are welcome to attend!*

FRIDAY-NIGHT MINIS Four-week mini-session workshops. \$140, CMA members \$120.

Screenprinting Fri/Mar 20–Apr 17, 6:30–8:30 (no class Apr 10). Instructor: Julie Schabel.

Block Printing on Clay Fri/Apr 24–May 15, 6:30–8:30. Instructor: Laura Ferrando.

WORKSHOP WEDNESDAYS \$50, CMA members \$40.

Clay and Printmaking Wed/Mar 11, 6:00–8:30. Instructor: Laura Ferrando.

Junk Shop Jewelry Wed/Mar 25, 6:00–8:30. Instructor: Haley Morris.

Encaustic Wed/Apr 8, 6:00–8:30. Instructor: Michaelle Marschall.

Reverse-Engineered Ceramics Wed/Apr 22, 6:00–8:30. Instructor: Laura Ferrando.

Papermaking Wed/May 6, 6:00–8:30. Instructor: Michaelle Marschall.

*NOTE: All-Ages Workshops are in-depth studio experiences for ages 8 and up. Children under 14 must take the class with a registered adult. Adults without children are welcome to attend.

All-Day Workshop

Ikebana Flower Arranging (all skill levels) Sat/Mar 14, 10:00–4:00. Instructor: Isa Rangana-than. \$100, CMA members \$85.

Fees and Registration Register online at cma.org/learn or call 216-421-7350. Scholarships are available: FamilyYouthInfo@clevelandart.org.

Adult Studios

Spring Session Eight-week classes March–May; special workshops offered on select Wednesdays.

TUESDAYS
Still-Life Painting Eight Tue/Mar 24–May 12, 10:00–12:00. Instructor: Susan Gray Bé. \$240, CMA members \$210.

Creative Drawing Eight Tue/Mar 24–May 12, 1:00–3:30. Instructor: David Verba. \$300, CMA members \$270.

WEDNESDAYS
Workshop Wednesday: Drag Queen Life Drawing Wed/Mar 4, 6:00–8:30. Instructor: Cassie Harner. \$50, CMA members \$40.

Drawing in the Galleries Eight Wed/Mar 25–May 13, 10:00–12:00. Instructor: Susan Gray Bé. \$245, CMA members \$215.

Workshop Wednesday: Conté Pastel Drawing Wed/Apr 1, 6:00–8:30. Instructor: Susan Gray Bé. \$50, CMA members \$40.

Workshop Wednesday: Watercolor Discovery Wed/Apr 29, 6:00–8:30. Instructor: Nancy Notarianni. \$50, CMA members \$40.

Workshop Wednesday: Gesture Drawing & Yoga Wed/May 13, 6:00–8:30. Instructor: Susan Grey Bé. \$50, CMA members \$40.

THURSDAYS
Watercolor Discovery Eight Thu/Mar 26–May 14, 1:00–3:30. Instructor: Nancy Notarianni. \$300, CMA members \$270.

FRIDAYS
Composition in Oil Eight Fri/Mar 20–May 15 (no class Apr 10), 10:00–12:00. Instructor: Susan Gray Bé. \$240, CMA members \$210.

Drawing in the Galleries Eight Fri/Mar 20–May 15 (no class Apr 10), 6:00–8:00. Instructor: Susan Gray Bé. \$245, CMA members \$215.

Fees and Registration Register online at cma.org/learn or call 216-421-7350. More info: FamilyYouthInfo@clevelandart.org.

Master Class

Bojagi Fri/May 15, 1:30–4:30, and Sat/May 16, 10:00–4:00 (ages 16 and up). Take a master-class workshop with Korean textile artist Youngmin Lee. Some fabric and materials provided. \$165, CMA members \$140. Scholarships are available; FamilyYouthInfo@clevelandart.org.

For Teachers

Teen Summit Gallery Box Sun/Mar 15, 1:00–3:00. Join high school students from the CMA’s Teen Summit program and enjoy light food, music, and a gallery box activity. One free drink ticket per person; cash bar. Teens and teachers who attend receive free parking.

Early Childhood Educator Workshop Sat/Apr 25, 10:00–1:00. \$25. Register at 216-421-7350. Questions? Contact Molly Phillips at mphillips@clevelandart.org or 216-707-2181.

Summer Teacher Institute Jun 9–11, 10:00–4:00. To apply, visit <http://bit.ly/CMAPD2020>. Free.

Teaching Innovation Fellowship Jul 7–9, 9:45–4:15. To apply, visit <http://bit.ly/CMAPD2020>. Free; stipends available.

Community Arts

Enjoy Community Arts artists and performers at area events. For details and updated information, see cma.org/communityarts.

Parade the Circle Sat/Jun 13, 11:00–4:00; parade at noon. Celebrate the 31st annual edition of Cleveland’s signature arts event, celebrating the drama and artistry of colorful floats, puppets, costumes, dancers, and musicians. Free information and consulting sessions help you create an ensemble. The museum produces Parade the Circle; University Circle Inc. produces Circle Village with hands-on activities presented by Circle institutions, entertainment, and food. Visit cma.org/parade for information about upcoming workshops and info sessions.

Volunteers Many volunteers are needed in advance to assist at workshop sessions, help with production work for major ensembles, and distribute posters and flyers, as well as on parade day. Contact Liz Pim in the volunteer office at 216-707-2593 or email volunteer@clevelandart.org for more information.

PHILANTHROPY



Colleen Russell Criste Joins the CMA

Colleen Russell Criste joined the Cleveland Museum of Art as deputy director and chief philanthropy officer in January. One of her first meetings was a walking tour of the galleries with Heather Lemonedes Brown, the Virginia N. and Randall J. Barbato Deputy Director and Chief Curator.

“I was fortunate to begin a series of collection tours with Heather during my first few days with the museum,” Criste says, “and it was very special to see so many wonderful works that I’ve admired in the past, including many new objects that show how dynamic and on-the-pulse we are.”

Following a national search, Criste joined the museum’s executive leadership team reporting to director and president William M. Griswold. She directs the museum’s fundraising programs and marketing.

“I am so happy to join the leadership of the CMA and look forward to meeting donors and members at the upcoming events and activities scheduled in celebration of our wonderful exhibitions and special programs,” she says.

Criste comes to the CMA with 25 years of experience in top management roles primarily in the museum sector. She recently led development and membership programs with the National Public Radio affiliate Southern California Public Radio; the Museum of Contemporary Art, Los Angeles; and the Los Angeles County Museum of Art.

“With a strategic plan in place, the Cleveland Museum of Art is positioned to deepen and expand its work,” Criste says, “and I look forward to working with the board, donors, members, colleagues, and others throughout the community to help establish the partnerships required to achieve the vision and make art meaningful to all audiences.”

Prior to her roles in Los Angeles and New York City, where she led development and marketing for the International Center of Photography, Criste spent 13 years with the Carnegie Museums of Pittsburgh on behalf of both the Carnegie Museum of Art and the Andy Warhol Museum, where she was deputy director.



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JESSE RHINEHART



“Le Déjeuner sur l'herbe” after Manet I Mougins, January 26–March 13, 1962. Pablo Picasso (Spanish, 1881–1973). Printed by Arnéra in six passes. Linocut on Arches wove paper in dark purple, yellow, red, green, light blue, and black; fifth state; 62 x 75.2 cm. Musée national Picasso-Paris, Pablo Picasso gift in lieu, 1979, MP3488. Photo © RMN-Grand Palais (Musée national Picasso-Paris) / Marine Beck-Coppola. © 2020 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Members-only ticket presale coming SOON

See it FIRST. See it FREE. See it OFTEN. As a CMA member, you have the exclusive opportunity to secure your preferred time to see *Picasso and Paper*. In mid-April members can begin reserving their *Picasso and Paper* tickets depending on their level of membership. The final weeks of *Michelangelo: Mind of the Master* sold out, and gallery capacity for this large Picasso show is limited.

April 15: presale opens for donors at the CMA Insider (\$250–\$2,499) and Leadership Circle (\$2,500+) levels

April 20: presale opens for My CMA members (\$65+)

April 22: presale opens to the general public

Members can acquire complimentary tickets or purchase additional tickets at half price during the presale beginning April 20.

Reserve your tickets online at cma.org/Picasso, by phone at 216-421-7350, or in person during regular museum hours. Should you purchase tickets online, once the queue opens at 9:00 a.m. you will be given a randomized place in line.

JULIE HAHN



Save the Date

Spring Members Party

Saturday, May 30, 7:00

Tickets on sale at the ticket center April 1

Share Your Experience on Social Media by Tagging the CMA or with #ClevelandMuseumofArt



madalynillustration Drawing statues at one of my favorite! places! ever! #cleveland #sketchbook



cbharmon Did you know that Michelangelo was one of the first artists to study the human body by attending cadaver dissections, which was illegal at the time? What a rebel! We also learned that a local designer, Clara Driscoll, designed many lamps that brought Tiffany his notoriety. There's always a talented woman behind a successful man, isn't there?

#thisiscle #christmasincle #clevelandmuseumofart #michelangelo #tiffanylamps #strongwomen



ilovebitesbyerika “Color is to the eye what music is to the ear.” —Louis Comfort Tiffany

Flashing back to exploring the work of Louis C. Tiffany at the @clevelandmuseumofart exhibit this summer

Tiffany was a master of marrying form + function, with his highly ornate creations for the home that were as useful as they were exquisite. He's obviously best known for his lamps, but frankly I'd die to have a window like this one in my home #clevelandmuseumofart #stainedglasswindow #tiffanyglass #artnouveau



sheastadium43235 Perfect day to take in some art. #clevelandmuseumofart

New in the Galleries

CHINESE GALLERIES 238

Thanks to a special loan, the ceramics section of the Chinese galleries now features a large imperial fish jar. Covered fish jars of such size and magnificent decoration in underglaze-blue and brilliant overglaze enamel colors green, yellow, red, and aubergine are rare. This example is notable for its vivid design of golden carp frolicking among water plants. The potter overpainted yellow with a thin layer of red to achieve the golden-orange tone on the body of the fish. Most fish jars have lost their covers over time, whereas this one is crowned with a superb cover and colorful knob.



Large Fish Jar with Cover 1522–66. China, Jiangxi province, Jingdezhen, Ming dynasty (1368–1644), Jiajing mark and reign (1522–66). Porcelain with wucai (five color) overglaze enamel decoration; h. (with lid) 40.8 cm. The Xiling Collection, 48.2019